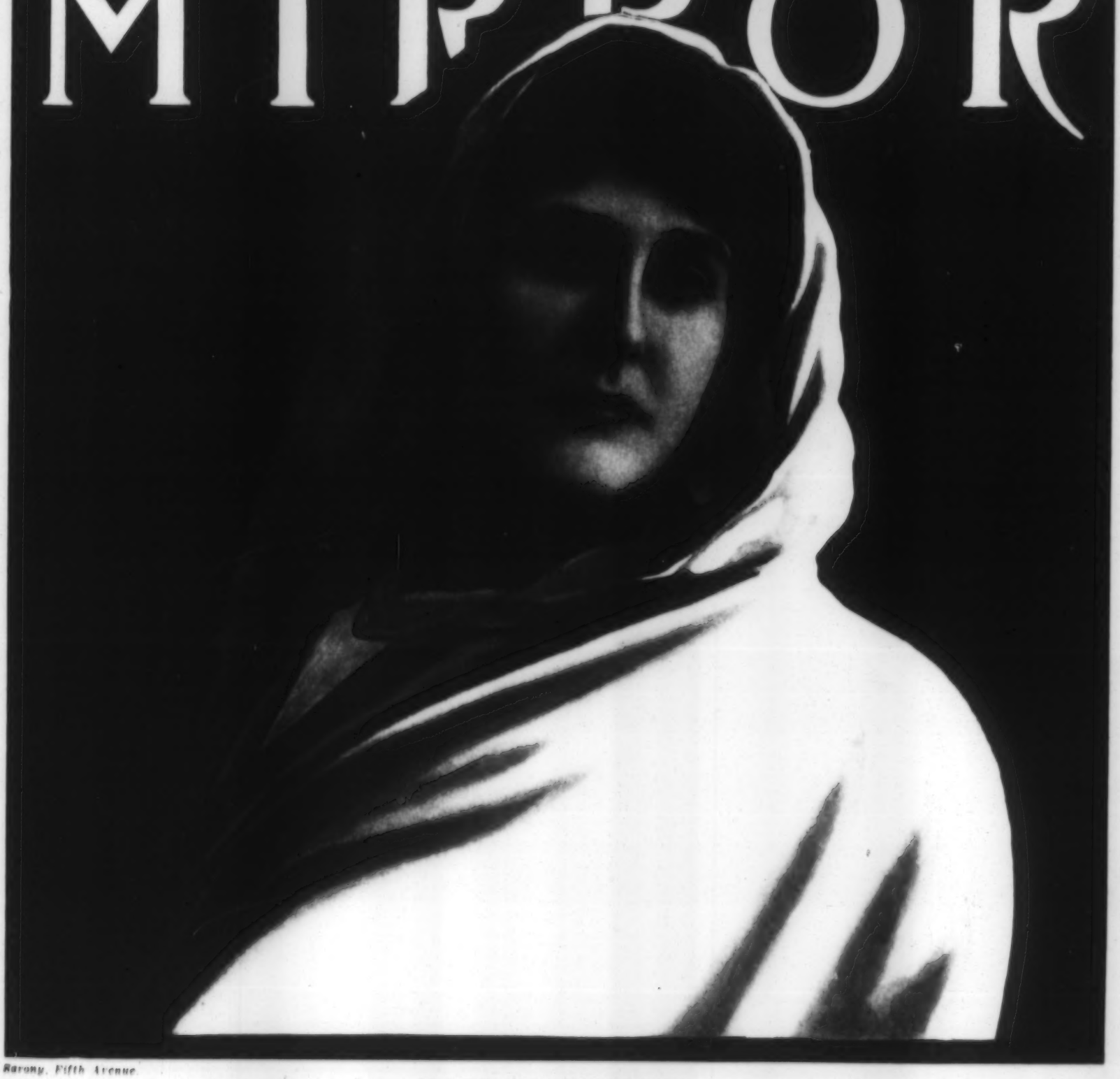
Havana Theatres, by Louise Bascom

MARCH 27, 1912 PRICE TEN CENTS

THE NEW YORK

DRAMATIC MIRROR



Harony, Fifth Avenue.

MARY MANNERING

Next Week: Interview with John Galsworthy

JOHNSTON & HEWITT

THE LITTLE THEATRE

THE TEA ROOM

JOHNSTON & HEWITT

WINTHROP AMES

WHITE N.Y.

FRANK REICHER SIDNEY VALENTINE RUSS WHYTAL

WHITE N.Y.

RUSS WHYTAL AND PAMELA GAYTHORNE

WINTHROP AMES, HIS LITTLE THEATRE, AND TWO SCENES FROM THE OPENING PLAY, THE PIGEON

THE NEW YORK
DRAMATIC MIRROR

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Shakespearean Celebration

THE anniversary of SHAKESPEARE's birth usually goes by without any particular recognition of the event in this country, but this year an enterprising actor is putting on a production of Hamlet to mark the occasion, with the intention of repeating the experiment annually if the public takes kindly to the idea. For that reason it is to be hoped that he will be rewarded with success, because the modern stage owes that much to the playwright who has directly or indirectly inspired practically every play in English since his time.

Commemorations may very easily be overdone, because we can't spend all our time paying respect to the past. A celebration in New York, moreover, can never have the peculiar significance of the Spring festivities at Stratford-on-Avon, because distance exercises its just prerogative in reducing the keenness with which we feel our debt to WILLIAM SHAKESPEARE.

That we are so far removed geographically as well as chronologically from the genius of English drama and his haunts is, perhaps, all the more reason for commending highly any attempt to revive his memory vividly on the modern American stage. Although it has become the correct thing in certain circles to speak condescendingly of SHAKESPEARE, and although his etymological relationship to ruin is a cant phrase, it remains true that his dramas still represent the ultimate expression of English dramatic literature and that every actor with serious ambitions has set his heart on playing one or another of those classic roles. In adversity SHAKESPEARE has shown his innate strength, for despite critical detraction or neglect, he has not lost his position as the foremost English author in breadth of imagination, in intuitive understanding and sympathy, in power and firmness of grasp, in variety and vitality of conception, and in amazingly colored and appropriate expression.

SHAKESPEARE is the one author who merits consideration, no matter by whom he is played. To essay one of his roles is to throw down the gauntlet to tradition, because he is the one standard of measurement that has been applied to histrionic ability since the English stage became the home of genuine dramatic art.

It is useless to deny that SHAKESPEARE exhibits some of the defects of his times. Along with the other heroic playwrights, he indulged in melodramatic horrors and bombastic rhetoric, and even set down arid tracts of words. But he did know the human heart and he did know how to portray human beings of every variety, and when he got away from theatrical insincerity he developed characters that will glow with verity as long as human nature lasts. Furthermore, he shaped the English drama into what it is, endowing it with less of artifice and more of nature than moulded the Greek model. In action he made it voice the spirit of the Anglo-Saxon race.

These points it is well to hold in mind when April 23 comes around, because such distinguished service to art is worthy of more than a passing thought. In Central Park school children, under the direction of certain literary societies, are to assist with their presence at any rate, and, perhaps, take more active part in an appropriate programme, near the bust of SHAKESPEARE. In Wallack's Theatre Hamlet will be played by what promises to be a competent company. All of this is little enough in comparison with the deserts of the man they commemorate, because despite mutations of time and alterations in popular taste, patrons of the theatre are still under obligations to SHAKESPEARE.

Opera in English

THE production of Mona at the Metropolitan Opera House on March 14 proved afresh that opera in English is an entirely practicable scheme, so far as the linguistic phase of the question is concerned, and that the only necessity is a really meritorious opera. The contest for the ten thousand dollar prize has inspired a literary and musical composition that attains a higher level than any of its predecessors by American collaborators, although it does not threaten the laurels of the old favorites from Italy, Germany, and France. The chief advance made by Mona is in BRIAN HOOKER's libretto, which at the time of its publication was widely recognized as poetry of genuine distinction and literary taste, if not of highly lyric quality.

As was to be expected of a man of HORATIO PARKER's reputation, the score turned out to be scholarly and frequently effective. It is evidently built on the Wagnerian model, although critics are not inclined to praise the motifs for their melody or significance. The music exhibits the qualities of a thorough classicist, but it falls short of greatness in lacking dramatic brilliance.

This brings one to a consideration of the history of English music, which has never been dramatically inspired. England has produced concert music of the highest grade, but between that and the opera exists a chasm which composers never bridged. Three other European nations have created three separate schools of opera, each recognizable as a fitting expression of national characteristics. Apparently, then, whatever this country does in the way of opera must be an individual development of its own, and not an imitation of alien modes.

In the beginning of our history we were pretty thoroughly akin to the English, but each passing year has added a cosmopolitanism that affects every phase of our national life. Until these diverse elements have been assimilated and amalgamated, we may not be able to evolve a distinctly individual school of opera, but it is interesting to see the struggle toward such a consummation, and to find that each attempt approaches nearer to its goal. The development suffers because our composers have never been trained to think operatically; the only way to overcome this defect is for them to keep eternally at work and for the public to listen with sympathetic encouragement. The Metropolitan has every facility for the production of opera in English and is apparently willing to do its share toward fostering the infant industry. It is merely a matter of finding a master composer, and such geniuses are not born every day.

Just what is to be expected of this hypothetical genius must remain a matter of conjecture until he has won his fame. He may exhibit an impressive stateliness, such as characterizes German opera; he may be florid like Italian, or brilliant like French; or possibly he will infuse into the cool and orderly English music sufficient dramatic spirit to make it operatically popular. More probably he will cultivate none of these qualities predominantly, but will originate a musical style that will necessitate the application of some entirely different adjective. Not a little of his efficiency will depend upon the discovery of a poet who can furnish him a libretto of an emotional rather than an academic temper, for although an opera stands or falls principally by the merits of its score, a musician must be limited by lines and situations of the libretto. A conjunction of two sympathetic minds, however, cannot be predicted by the most precise astronomical formulæ, so we have but to wait vigilantly and hopefully.

THE USHER

MADAME SIMONE appears to have taken New York critics unawares, and to the end of her stay they have not settled upon the solution to the enigma. Her performance of Frou Frou aroused a wide diversity of opinions. One remarks, "She played it magnificently—as I have never seen it played before. . . . With what rare distinction, humor, adroitness, surety of touch and fine intelligence she sketched the flighty Parisienne." To which another says, "Madame Simone may, and probably does, understand Frou Frou, but she does not convince a spectator that she understands her. She plays the part heavily . . . and makes Gilberte unattractive."

Of the emotional scene before the third curtain, we are informed that "she had either not rehearsed it sufficiently, or allowed it to master her, instead of mastering it"; and also that she did "a splendid piece of acting, in which Madame Simone may measure her skill with any artist who has played the role and not be afraid."

Concerning the rehearsal episode, readers are interested to learn that "the rehearsal scene went for nothing," and that "she flitted about the stage with an assumption of awkwardness that was delightful, because not overdone, but just suggesting an amateur's awkwardness."

For a final rating of Frou Frou, scarcely two agree. "It is undoubtedly the best thing she has done yet." "Gilberte is considerably behind Judith in The Return from Jerusalem, but ahead of Marie Louise Voysin in The Thief." "Madame Simone has done much better things in New York." "It may be doubted whether Madame Simone has given to anything she has played here quite the touch of genuine sincerity which marked the tense passages in the fourth act."

These discrepancies are enough to set at rest forever the absurd notion prevailing in some quarters that metropolitan critics syndicate their opinions and cook up in company the stories they hand out in the morning.

♠

In producing Czar Paul I., which was forbidden in Russia, Paul Orleneff did not entirely escape the long arm of Czar Nicholas III. and his sympathizers. The actor received two menacing letters previous to the performance at the Garrick Theatre on March 18, which caused him to invoke the protection of the New York police to and from the theatre. The first letter, calling Mr. Orleneff a scoundrel, told him not to forget the fate of his father, and added: "You should not desecrate the person of your monarch by representing him in the play as that of a Jew." The other letter said: "Perhaps you do not recall the old beating—you should have been killed then."

This probably refers to an attack on Mr. Orleneff three years ago in a Russian village, when he was attempting to produce Czar Paul I. On his way to the theatre he was assailed by two masked men, who left a scar on his forehead as a souvenir of their dissatisfaction.

The letters were signed "True Believer" and "Union of Black Hundred." The writers may be true believers, but one is inclined to doubt that they are true believers in truth. At any rate, they have not acquired a true American belief.

♠

Max Figman, heroic journalist in The Truth Wagon, appears in a new role, according to his sworn and attested statement. For three days last Summer, Mr. Figman asserts that he enjoyed the distinction of being held prisoner by Floyd Allen, who curiously enough transported him to Sidna Allen's home and to Devil's Den, the very places which were destined to have even greater fame thrust upon them. A condensed version of Mr. Figman's thrilling narrative is appended.

"In Roanoke last year, a gentleman told me there was very good hunting in the Blue Ridge Mountains and suggested he and I take a two weeks' outing after my season closed. So, in July, we entered the quiet, peaceful little town of Hillsville, at the foot of the Blue Ridge Mountains. My friend, being well-known there, had a letter to Sheriff Lewis Webb, who was very kind to us; he showed us through the jail and court house. Although Sheriff Webb and others warned us that we might be mistaken for internal revenue officers by members of the Allen family and that it was possible they would deal harshly with us until they found out our identity, we left Hillsville the next day in good spirits. About noon at the house of Floyd Allen we stopped to ask if we could get some dinner. Floyd Allen himself put our horses in the stable and then accompanied us to the house. After a good dinner, we asked for the bill, and were told there was nothing due. Thanking our host, I asked him where we could find the best hunting. He answered all of my questions courteously, so you can judge of our surprise, when, as we turned to go, Floyd Allen picked up a Winchester rifle, levelled it at us, and said, 'Throw up your hands, you hounds.'

"Up went our hands. Then Sidna Allen and his sons Victor and Claude Swanson Allen and his nephews, Friel Allen, Sidna Edwards and Wesley Allen rode up. It seems Floyd Allen had sent for them soon after we arrived. To them Floyd Allen remarked he had two internal revenue officers whom he thought best to kill on the spot.

"After a conference, the Allen boys set out for Hillsville to investigate the story we told, while we were put on our horses and taken to a large mansion some distance away, which was the home of Sidna Allen. In the house, which is really a beautiful three story structure, we had to stand while the Allens and their friends ate supper. After they had finished, we were marched to a corn crib where we slept on bare boards all night. Early the next morning we were again ordered to mount our horses and after a three hours' ride, came to a large cave which we afterwards learned was called Devil's Den.

"The cave is really a natural fortress, well guarded by huge and insurmountable rocks. From its mouth, a large corridor extends some distance into the mountains to an opening which forms a room containing a spring of water. Here we were kept for two days under guard, until word was received from Hillsville that we were not internal revenue officers. At the point of rifles we were ordered out of the mountains, and we went."

Were Mr. Figman not a truthful journalist on the stage, one might almost—but then, truth is said to be stranger than fiction, and sometimes is as entertaining.

♠

Mary Hallock, the pianist, originated—or at least put into practice—the scheme of lighting the concert hall according to the spirit of her programme numbers. In 1906, a friend suggested to her that the "Moonlight Sonata" should be played with quasi-lunar effects, and last year in Philadelphia she tried the novelty on Debussy, Chopin, and Mozart. Chopin's "Second Prelude" was done in dark greens and browns, suggestive of the depths of the sea, and Mozart's "Turkish March" utilized bright red and blue, purple and gold. The colors were expected to emphasize subtly the temper of the music. Perhaps the time will come when every concert score will have its light plot as well as a leitmotif.

♠

The Brooklyn Institute is considering the erection of an endowed theatre, "provided an ample and safe financial basis can be procured." Just how much would be "ample and safe," report does not say. At any rate, the fact that the matter is under serious consideration indicates afresh the esteem which is placed upon the stage as an educational civic adjunct. Since Brooklyn is widely known for its interest in local theatricals and since other institutions of various kinds throughout the country are demonstrating the practicability of a theatre in carrying out their aims, there seems to be a prospect for the realization of this scheme. Although the path of the enterprise may be beset by perplexities and embarrassments, it should under judicious management be made of distinct service to the Brooklyn Institute.

♠

According to Brander Matthews, it is a comparatively recent development for a novelist to assert any right to control the recasting of his romance in dramatic form. In an article entitled "Was Shakespeare a Plagiarist?" in *The Munsey* for March, Professor Matthews says: "No such claim to ownership was put forward until at least two hundred years after Shakespeare's death; and the idea received little legal recognition until about the middle of the nineteenth century.

"The older view was rather that the dramatist was paying a compliment to the novelists when he condescended to borrow one of their plots."

White, N. Y.

CHRISTENING OF MOMI MINEWA MALIECKALANI AEKO

Daughter of Mr. and Mrs. W. B. Aeko, of Oliver Morosco's The Bird of Paradise Company

HAVANA THEATRES

BY LOUISE RAND BASCOM

TO the traveler who is interested in plays and playhouses, the comparison of theatres and their methods is an unfailing source of interest, whether he be staying over night in New York, London, or Havana. The Englishman is usually intolerant of our theatres because there is no room for his knees and because it seems "rawthah queah" to him to receive a programme without paying the customary six pence for it. He also objects to the fact that the ushers are men and that there is no bar opening off the lobby, where he can quench his thirst without wetting his feet on a rain-soaked pavement. The American declares that the London theatres are firetraps, that the audience is too far from the stage, and that it is absurd to have a pit with unnumbered seats anyhow. As the American is an inveterate theatregoer, when he has the "price," his opinions are not without point, despite the fact that his patriotism often makes him overzealous in defending our institutions.

It is either because he has not recovered from looking upon Havana as a possession of the United States that he is especially interested in its theatrical activities and ready to be pleased, or because the evening atmosphere of this well named "Paris of the West Indies" incites pleasure seeking, but certain it is that the first night in Havana finds the stranger ordering a sweet-belled carriage or proceeding afoot along the narrow sidewalks in quest of the city's theatres. He usually makes his way to the most easily recognized landmark, Central Park, and from there approaches the Teatro Nacional, the Payret, the Albisu, the Marti, or some one of the numberless moving picture shows in the vicinity. At a booth on the sidewalk or from a hawker at the foot of the wide steps ascending from the street, the amusement seeker purchases a ticket and enters the building which has lured him. Once inside he is first struck by the immense size of the auditorium and next by its dissimilarity from those in America. There is no attempt at the heavy, rich effect which characterizes playhouses in the United States. Our heavy brass railings, stuffed leather chairs, plush portieres, and heavy gilding are replaced by light and graceful lattice or grille work and cool cane or wicker chairs. In spite of rather poor ventilation one has the sense of airiness and comfort.

The National Theatre seats three thousand persons, and in design is similar to the others, having five horseshoe tiers of boxes rising one above the other surrounding the huge pit and separated from each other by gilded lattice work, which is immensely attractive to one who is unaccustomed to it. In 1905 the Government purchased the Nacional, or Tacon, as it is sometimes called, for $500,000, the price for which it was originally built by Marti in 1837. It is here that the great French and Italian operas are sung, and where actresses like Bernhardt and others say their lines before audiences who indicate their approval, not only by applause, but also by gifts of magnificent bunches of flowers bearing concealed money and jewels. The visitor is told that white doves frequently fly to the stage carrying presents, which are attached to them by gilded chains and ribbons. The boxes are hereditary, and in these one sees the so-called Cuban beauties whose lovely gowns, elaborate coiffures and disdainful faces, with their coating of rouge and pulverized eggshell, are set off to advantage by the unadorned walls behind them.

The Payret usually offers first-class plays. The accompanying page reproduced from one of its programmes, showing a bill for several nights, will no doubt sound very familiar to Americans, but our plays are popular there, as evinced by the interest in Nick Carter, a thrilling melodrama which ran night after night as a sort of serial billed as the adventures of the "greatest American hero."

GRAN TEATRO PAYRET

Compañía "MOLASSO"

REPERTORIO

EL AMOR DEL APACHE

LA SONAMBULA

LA HIJA DEL MANDARIN

PARIS DE NOCHE

CLEOPATRA

AMOR DE ARTISTA

LA MIMADA DE PARIS

EL REY DEL MOULIN ROUJE

POWELL

PAYRET THEATRE PROGRAMME

The Albisu brings out Spanish dramas or sensational translations like Nick Carter. After several nights spent in this playhouse, where men smoke and the theatre cat strolls back and forth across the footlights, one comes to the conclusion that Cuban acting is disappointing. People of such a climate are supposed to possess sufficient temperament to know how to act, but the Albisu performers are lamentably self-conscious. They say their lines to the audience instead of to each other, and the feminine make-ups would cause the Sphinx to chuckle. Searching for a reason for the woman's inappropriate appearance, one decides that feminine vanity is the cause. A young woman cannot endure appearing as an old one, and instead she makes up as beautiful as she can and then daubs on three or four awful lines to represent wrinkles. When she comes upon the stage she stands smirking down at the audience, saying as plainly as if she spoke the words: "I had to make up as an old woman, but you can see that I'm very young and pretty underneath the wrinkles." To the American a marionette show is far more exciting than the woodenness of these flesh and blood people.

At the end of each act the members of the audience who are not in boxes go out upon the sidewalk and purchase tickets for the next act, if they wish to remain. The one advantage of the system of buying seats for each act is that if the playgoer procures a bad location upon his entrance he may better it before the play is concluded. Also, if the acting is displeasing, one may go home after the expenditure of 20 or 30 cents instead of feeling that he must stay to get his $1.50 or $2.00 worth, as in the United States. The after-the-theatre crowds either go up to the Miramar Gardens for a *pina frish* (a drink composed of pineapple and water) or *coco leche* (iced cocoanut milk), where an orchestra and moving pictures entertain revelers till 3 A.M., or else begin the rounds of the cinematograph shows nearer Central Park. The moving picture fad is as powerful in Havana as in the States—Pathe Freres and the colored films of Cuban producers being the best and most popular. To the theatregoer in need of new sensations, a trip to Havana in the height of its season is strongly advised, with the certainty that the sensations and also considerable pleasure will be forthcoming.

Louise Rand Bascom

BOOK REVIEWS

POEMS AND SKETCHES, by Jerry J. Cohan. Privately printed, 1911.

Jerry J. Cohan has circulated among his friends a pleasant little volume of verse and prose from his own pen. The poems are easily written in a semi-humorous and semi-philosophical vein, and the sketches are mostly reminiscent. Mr. Cohan has led a life full of incidents and his manner in this volume shows that they have left him with an easy-going temperate attitude towards the world. His work is dedicated to his wife, Helen Frances Cohan, and is illustrated with pictures of Mr. Cohan and the rest of his family, including George and Josephine.

—

THE MADRAS HOUSE, by Granville Barker. Published by Mitchell Kennerley, 1911. Price, $1.00.

To present "The Madras House" at his repertory theatre must have taken a great deal of courage on Charles Frohman's part, for Granville Barker's play is about as far removed from ordinary tea-cup comedy as London is from Los Angeles. Mr. Barker has—or had, before he undertook staging musical comedy—rather subversive ideas about selecting material from life for the stage. Nothing is too commonplace; the dreariest exchange of conventional greetings, the strained attempts of vapid characters to make conversation, the didactic oratory of pompous talkers, are all ammunition for Mr. Barker's theatrical cannon. As is to be expected where the shot is too light or too heavy, it frequently scatters over a wide area or falls short of its mark.

Yet the author had a very concise idea, although his exposition of that idea makes rather arid reading except when it becomes an essay in all but form. Besides setting forth the smug atmosphere of middle-class England, he gave the different points of view on the woman question which agitated him in 1910 as much as it continues to agitate London society. There is the stifled dead sentiment of Mr. Huxtable, the Chautauqua expansiveness of the American, Eustace State, the primitive Orientalism of Constantine Madras, the timidity of Major Hippisly Thomas, and the advanced equal fellowship of Philip Madras. Evidently Philip's point of view, devoid of sexual sentimentality, represents in Mr. Barker's mind the only sane treatment of the question. He sympathizes with the unfortunate Miss Yates, listens patiently to his peevish mother, treats the stern Miss Chancellor with forbearance, and does not fear to speak frankly and trustfully to his wife.

An interesting but a rather stolid play, it belongs in the heavily realistic class, more photographic than artistic. All drama needs a certain amount of idealism in form as well as in contents, and in reducing that element to a negligible minimum, Granville Barker has deliberately attempted to thwart the principles of dramatic composition. Originality is commendable, but in excess it defeats its own purpose.

—

THE ASSASSIN. Tragedy in four acts, by Hervey White. Published by the Maverick Press, Woodstock, N. Y.

One of the characters remarks on page 13, "I do not like this play that you have written. I do not like its name." And we are inclined to agree with the character. It is a Herculean task to read the play; to act it would be quite impossible. The author, however, seems to have had the actors' interests at heart even if he does not appear to have advanced them appreciably. Commenting upon his own work, he says: "The actor, curiously enough, seems to be the last person considered in the usual composition of a play. Whereas a musician or singer would not be at all content with a programme that did not bring out the variety of his powers in something like rhythmic gradation, the actor is given little opportunity for displaying his technical efficiency or his register, but must fall back almost entirely on the choice of his play, which, according to the abominable custom of the managers, must be made to run a season at the least. The result is a poor class of men in the profession; certainly a much poorer class of men than among the singers and musicians."

It is a safe bet that there will be no frantic endorsement of such sentiments by the profession at large, but they will be approved as heartily as will the play. It is a rambling, incoherent affair with not one appealing role and no literary quality. Pretty much everybody gets burned up at the end and that is something for which to be grateful. It was coming to them.

—

STAGELORE. A collection of plays, sketches, etc. Published by Wetzel, Rosener & James, New York, 1912.

Here is a unique publication in magazine form containing some fifteen original plays, sketches, songs, etc., written by George J. Wetzel, George M. Rosener and Fred H. James. Certain of the pieces may be used in public free of charge, provided due credit is given to the publishers, and others may be secured for presentation by obtaining the firm's permission. The works are very varied, of capital quality and up to date. There are 250 pages in the book, which will be sent to any address for one dollar by the publishers, 1412 Broadway, this city. The publication will be issued as often as new material is in readiness.

PLAYS OF THE WEEK

NEW YORK.

Astor.—THE GREYHOUND. Good melodrama.
Belasco.—DAVID WARFIELD in THE RETURN OF PETER GRIMM. Very popular spiritualism.
Bijou.—THE TRUTH WAGON. Journalistic comedy.
Broadway.—WEBER AND FIELDS'S JUBILEE. Revival of burlesque.
Casino.—BARON TRENCK. Pleasing Viennese musical comedy.
Century.—THE GARDEN OF ALLAH. Beautiful spectacle of Sahara.
Cohan.—GEORGE M. COHAN in FORTY-FIVE MINUTES FROM BROADWAY. Successful revival.
Comedy.—BUNTY PULLS THE STRINGS. Splendid Scotch comedy.
Criterion.—LOUIS MANN in ELEVATING A HUSBAND. Domestic drama.
Daly's.—LEWIS WALLER IN MONSIEUR BEAUCAIRE. Costume romance.
Empire.—OLIVER TWIST. Notable all-star revival.
Fulton.—WALKER WHITESIDE in TYPHOON. Strong drama.
Gaiety.—OFFICER 666. Amusing comedy.
Globe.—EDDY FOY in OVER THE RIVER. Good vaudeville.
Harris.—THE TALKER. Original drama excellently played.
Hippodrome.—AROUND THE WORLD. Mammoth and effective spectacle.
Hudson.—THE RIGHT TO BE HAPPY. Reviewed next week.
Knickerbocker.—KISMET. Gorgeous Arabian melodrama.
Liberty.—HENRY MILLER in THE RAINBOW. Domestic romance.
Little.—THE PIGEON. Delightful fantasy. And SPECIAL MATINEES. See below.
Lyric.—LITTLE BOY BLUE. Attractive musical comedy, with Scotch atmosphere.
Maxine Elliott's.—THE BIRD OF PARADISE. Picturesquely staged and competently acted.
New Amsterdam.—THE MAN FROM COOK'S. See below.
Park.—THE QUAKER GIRL. Charming English musical comedy.
Playhouse.—BOUGHT AND PAID FOR. Strong drama and superlative comedy.
Republic.—THE WOMAN. Realistic political melodrama.
Thirty-ninth Street.—THE BUTTERFLY ON THE WHEEL. Effective drama, well played.
Wallack's.—GEORGE ARLISS in DISRAELI. Interesting historical play.
Winter Garden.—Pretentious and effective programme.

CHICAGO.

American.—THE CHOCOLATE SOLDIER. Perennial favorite.
Blackstone.—ELSIE FERGUSON in THE FIRST LADY IN THE LAND. Meritorious historical drama.
Chicago Opera House.—CHARLOTTE WALKER in THE TRAIL OF THE LONESOME PINE. Romance of Southern mountains.
Cort.—MARGARET ILLINGTON in KINDLING. Thoughtful play well done.
Colonial.—THE PINK LADY. Pretty and tuneful.
Garrick.—THE NEVER HOMES. A Lew Fields spectacle.
Grand Opera House.—OFFICER 666. Good cast in amusing farce.
La Salle.—LOUISIANA LOU. Serviceable plot, pleasing music, good company.
Lyric.—DRAMA PLAYERS. Repertoire of modern plays.
Illinois.—NAZIMOVA in THE MARIONETTES. Well acted conventional comedy.
McVicker's.—H. B. WARNER in ALIAS JIMMY VALENTINE. Familiar melodrama.
Olympic.—THE WOMAN. Political melodrama.
Powers.—THOMAS W. ROSS in THE ONLY SON. Drama of family life.
Princess.—BUNTY PULLS THE STRINGS. New company in witty Scotch comedy.
Studebaker.—RALPH HERZ in DR. DE LUXE. Amusing musical comedy.

PHILADELPHIA.

Adelphi.—OVER NIGHT. Pleasing farce-comedy.
Broad.—FRANCES STARR in THE CASE OF BECKY. Spiritualistic drama.
Chestnut Street Opera House.—THE ROSE MAID. Latest from Vienna.
Forrest.—RAYMOND HITCHCOCK in THE RED WIDOW. Sprightly musical comedy.
Garrick.—ROSE STAHL in MAGGIE PEPPER. Department store comedy.
Lyric.—SUMURUN. Oriental pantomime.
Walnut.—TRIXIE FRIGANZA in THE SWEETEST GIRL IN PARIS. Musical and comic.

BOSTON.

Boston.—THE FARNUMS in THE LITTLEST REBEL. Well staged Civil War drama.
Colonial.—DONALD BRIAN in THE SIREN. Popular star in fair attraction.
Hollis Street.—ROBERT EDESON in THE INDISCRETION OF TRUTH. New arrival.
Majestic.—SAM BERNARD in HE CAME FROM MILWAUKEE. An old friend.
Park.—THE COUNTRY BOY. Rural and city comedy well contrasted.
Plymouth.—GERTRUDE ELLIOTT in PRESERVING MR. PANMURE. Pinero comedy.
Shubert.—JAMES T. POWERS in TWO LITTLE BRIDES. New arrival.
Tremont.—MARGUERITA SYLVA in GYPSY LOVE. Beautiful music.

LITTLE—THE FLOWER OF THE PALACE OF HAN.

Chinese drama in five scenes, by Ma Tcheu-Yuen, adapted in French by Louis Laloy, and rendered into English by Charles Rann Kennedy. Produced by Winthrop Ames, on March 19.

Tchao-Kiun ..... Edith Wynne Matthison
Attendants on Tchao-Kiun ..... Louise Fredericks, Louise Seymour
Mao ..... Reginald Barlow
Painter ..... A. M. Botsford
Emperor Yuen-Ti ..... Frank Reicher
Keeper of the Yellow Gate ..... Walter Howe
Soldier ..... Albert Easdale
Tartar warriors ..... Arthur Barry, A. M. Botsford, Walter Howe, Albert Easdale
Kalin of the Tartars ..... Wilfrid North
Councilor of the Left ..... Arthur Barry
Councilor of the Right ..... Wilfrid North

Whatever the faults of the two plays which began the series of special matinees at the Little Theatre, the productions are certainly unique and indicate the lofty ambition of the director. The Chinese drama, The Flower of the Palace of Han, which Charles Rann Kennedy has rather inadequately translated from a French adaptation of the original, is based on a national legend dating from the dynasty of Han, 200 B. C. to 26 A. D. A programme note further explains that it appears in a collection of classic Chinese dramas, made between 1200 and 1368 A. D., under the name of "The Hundred Plays of the Dynasty of Yuen." Its Chinese title, Autumn (which signifies grief) in the Palace of Han, is appropriate enough, for it is not likely to cause exuberant joy in the box-office of the Little Theatre. This is unfortunate, because the play is extremely interesting as a considerably Americanized sample of ancient celestial dramatic art, and because it is picturesquely staged. With a conventionalized foreground of pink lattice work, and with a variety of back-drops derived from paintings of the Sung dynasty, it reproduces as faithfully as is expedient, the Chinese atmosphere.

Tchao-Kiun, it seems, had been given to the Emperor Yuen-Ti, but her incredible beauty had been so misrepresented by Mao, the minister of state, that the Emperor declined to meet the lady. Drawn one day by her lute and voice, he finally looked upon Tchao-Kiun, straightway fell desperately in love with her, and ordered Mao to be executed for his treachery. Craftily escaping, Mao fled to the Kahn of the Tartars with a genuine portrait of Tchao-Kiun, which inflamed the warrior so that he instantly marched against Yuen-Ti. Having neglected his empire for his infatuation, Yuen-Ti was powerless, but he refused to give his beloved over at the invader's command. Tchao-Kiun, however, pledging fidelity to her lord and master, surrendered herself to the Kahn, but at the banks of the Armoor River, taking a last look at the roofs of the palace of Han, she plunged into the mystic flood. Apprised of her death, Yuen-Ti at first renounced his realm, but finally, listening to the voice of his god, he ascended his ancestral throne again, and received his subjects, calm, inscrutable, imperial as becomes majesty.

The unfamiliarity of our actors with poetic drama hampered them at every turn, although the lines were by no means calculated to inspire anybody. Properly handled, the story should have been tender, lofty, and beautiful, but had it not been for the luxurious kimonas, luxuriant fingernails, and Oriental music, The Flower of the Palace of Han would have been a sorry blossom. Frank Reicher, grappling heroically with Yuen-Ti, delivered the almond-eyed philosophy with considerable effect in his difficult last act. Edith Wynne Matthison, however, contrived to be only very monotonous in an antiphonal sort of way. Reginald Barlow and Wilfrid North contributed two good bits, and the ensemble scene at the Kahn's tent had some spirit. The White and the Red Dancers also deserve commendation.

The demands of the eye, at least, were always more than satisfied, for all five scenes were treated decoratively, and quite in keeping with the spirit of the drama; the garden was graceful; the Tartar camp, wild and dark; the palace, simple and austere; the Armoor, unearthly; and the Hall of Ancestors, inexorable. In the present form, this part of the production is the most notable.

THE TERRIBLE MEEK.

Episode in one act, by Charles Rann Kennedy. Produced by Winthrop Ames, on March 19.

Peasant Woman ..... Edith Wynne Matthison
Army Captain ..... Sidney Valentine
Soldier ..... Reginald Barlow

After a cup of tea, the audience wended its way back to the auditorium above for the second part of the programme. Up went the curtain on pitch blackness, relieved only from time to time by dim lights from above, as if the wind were driving ragged clouds across the face of the moon. Out of the gloom spoke three voices: a woman mourning her son, a captain wondering why he had been the instrument of the son's death, and a soldier insisting that in putting the man to death he had merely obeyed orders and had no further responsibility. At first the Cockney English led one to suppose that the scene was in modern England, but when the sorrowing mother recounted the story of the birth and the visit to the temple, it became clear that she referred to the Son who was crucified on Calvary. Then the captain delivered his diatribe against empires builded on blood, crying that the Son had established a new kingdom that required other arms, and he refused to put to death any more unfortunate victims of worldly tyrants. Thereupon the mists rolled upward, and the morning light stole up the blue sky behind a barren hilltop crowned with three crosses. The mother and the soldiers gazed in rapture at the central cross, for a white radiance crept from the crown of thorns downward until the whole figure was illuminated.

This sounds much more impressive in the narrative than in the presentation, because it isn't a drama at all. Mr. Kennedy is simply preaching a sermon, on a not particularly timely topic, and he does it by a far-fetched parallel that confuses rather than illuminates. Although he is never flippant, and although he was actuated by the best intentions, one rather resents the unnecessary intrusion of Cockney dialect at the crucifixion, even granting that it is an equivalent of the dialect probably spoken by a Roman soldier. To be sure, Mr. Barlow spoke the role excellently, just as Sidney Valentine declaimed his phillipic with vigor and polish, but the dialect of one role and the tirade of the other seemed rather uncalled for. Miss Matthison intoned her lines fluently with taste and good feeling, but with scant chance for variety. The production can hardly be called impressive, but it was never absurd. Its final tableau was at least solemnly beautiful.

GARRICK—THE CHOSEN PEOPLE.

Drama in four acts, by Eugene Chirikoff. Produced by Paul Orleneff, on March 21.

Leiser Frankel ..... U. N. Smirnoff
Borukh ..... A. M. Polianoff
Leah ..... Lina Koroleva
Shloime ..... B. Fishman
Nachman ..... Paul Orleneff
Berezin ..... Ivan P. Vronski
Iserson ..... Mattvei Llarov
Doctor Furman ..... Mattvei Llarov
Srul ..... B. A. Karlin
Sara ..... Ludmilla Llarova
Masha ..... Anna Krukova

Although a play in an alien tongue presents obvious difficulties to a thorough comprehension, the work of Paul Orleneff's Russian company could leave no doubt of their excellence, sincerity, force and ease. As several scenes in The Chosen People consist of debates on the Jewish question, they mean little to a listener unacquainted with Russian, but the scenes which utilize action to make clear the relationship of characters to each other are of unmistakeable import. Such, for example, was the episode in the third act when Leah Frankel, after a stormy controversy with her father, dismissed her Christian lover, Berezin.

Leah, her brother, Borukh, and Berezin had all been expelled from a university for participating in student demonstrations against the government, and after their return home, Leah had broken her engagement with Nachman, a teacher of Hebrew, because she loved Berezin. Her father, Leiser Frankel, undertook to show her the impossibility of such a union, and succeeded in breaking off the match. Subsequently, rioters broke into the home and killed Berezin. Leah held them off at the point of a pistol, and finally committed suicide before help arrived.

Lina Koroleva as Leah did one of the finest emotional scenes that New York has witnessed this season, for her wildly hysterical outbreak aroused a responsive thrill across the footlights, and her desperation in the last act was most convincingly pictured. She would be a welcome addition to the English-speaking stage. As Paul Orleneff's scenes were mostly of the controversial sort, his role was much less effective, despite his evident sincerity and finish. U. N. Smirnoff gave a notable impersonation of the old watchmaker, and A. N. Polianoff and Ivan P. Vronski were spirited in the younger roles. B. Fishman should be commended for his success in staying on the stage nearly all the time with little or nothing to say, and yet for keeping consistently in the picture. The rest in smaller ways showed the high grade of the company.

IRVING PLACE—FRUEHLINGS ERWACHEN.

Tragedy in three acts and fifteen scenes, by Frank Wedekind. Produced by Gustav Amberg, on March 22.

Melchior Gabor ..... Poldi Murauer
Moritz Stiefel ..... George W. Pabst
Otto Schröder ..... Adolf Neuendorff
Ernest Rödel ..... Christian Rub
Hänschen Rielow ..... Curt Wehrle
Wendla Bergmann ..... Putzi Cassani
Thea ..... Julie Harburger
Martha ..... Trude Jacklitsch
Ilse ..... Clementine von Pothy
Herr Gabor ..... Adolf Heine
Frau Gabor ..... Georgine von Neuendorff
Frau Bergmann ..... Lina Hänseler
Ina Müller ..... Annie Förster
Director Sonnenstich ..... Ernst Robert
Professor Müller ..... Emil Berla
Professor Abendrot ..... Eugen Keller
Professor Friedepol ..... Felix Marx
Professor Schulze ..... Rudolf Düring
Pedell Habebald ..... Louis Prätorius
Pastor Kahlbauch ..... Otto Meyer
Rentier Stiefel ..... Heinrich Falk
The Masked Man ..... Otto Ottbert

More than ordinary interest or curiosity drew a large audience to the American premiere of Frank Wedekind's child tragedy, Fruehlings Erwachen (The Awakening of Spring). It was presented by Max

Reinhardt some years ago as a piece de resistance at his Berlin Theatre, before that institution had acquired an international reputation, and the masterly production by this remarkable exponent of stage-craft resulted in a sensational run.

Herr Wedekind's main subject is more fitting for scientific pedagogy than for the stage. Our sociologists have become involved in acrimonious discussion in their endeavors to handle the problem intelligently. The theory that parents should open the eyes of their children to the mystery of life has as many opponents as champions. Many conditions affect a successful practice of this idea, and it is questionable if the majority of fathers and mothers are capable of presenting the subject so a child would fully grasp the true import. Against this we have the children themselves, each of a different mentality; some quick to realize, while others with an insatiable yearning for knowledge, would not be content without personal investigation, resulting perhaps in irreparable harm. Herr Wederkind offers no tangible solution, picturing a condition without suggesting a cure. His attack upon the German gymnasé system may also in part be applicable to our elementary school system.

Dr. Maximillian Groszman, preceding the play, besought a thoughtful and decorous reception of the offering. A few spirits frivolously inclined were hissed into silence during the performance. The play is in fifteen episodes or pictures, and the limited resources of the Irving Place scenic investiture necessitated curtailing some scenes, while a judicious blue penciling eliminated that which was better left to the imagination. Herr Wederkind has contributed an intense and absorbing work, and has presented his subject in an earnest and impressive manner. He is entitled to commendation, whether one coincides or not with his views. Its adaptation into English is hardly probable, for its fate would be problematical.

The leading characters are children in the adolescent period. Melchior Gabor, a bright lad, has done much quiet investigation on his own account, and consequently is advanced in worldly knowledge beyond the understanding of his companions. Moritz Stiefel, a classmate of Mechior, in terror of not being advanced in his class, is sorely distressed by the new problem that life is opening up to him. Wendla Bergman, a girl of fourteen, rebels at her mother's suggestion of going into longer skirts upon not receiving a satisfactory reason. Becoming an aunt for the third time is mystifying to her and she goes to her mother for an explanation of this mystery of life, she having lost faith in the stork story. Perplexed at the child's pleadings the mother covers the youngster's head with her apron and tells her as much as she thinks proper. Wendla who had previously met Melchior in the woods is seen alone with the boy, in his room, disclosed by flashes of lightning in the dark. Later becoming ill, she dies as the result of a maltreatment. Morits having failed in his examinations commits suicide. Melchior is expelled by the school board, and branded as a degenerate, a treatise of his for the enlightenment of Morits having been found among the latter's effects. The parents decide to send the boy to a reformatory, the mother submitting only after a severe mental struggle. Melchior manages to escape and makes his way to the cemetery, to the grave of Wendla. There a symbolic ending is attempted in a contest between death, represented by the spirit of Moritz, and life, in the figure of the masked man. The gloomy scene ends with the triumph of the masked man. Herr Wedekind has added a light touch here and there, such as the little girl's discussion of maternity in all childish innocence.

Director Amberg is to be complimented for his courage in giving the tragedy a try out in this country, and for at least a conscientious effort to make it palatable. The company had apparently given the play careful thought and acted most creditably.

To Putzi Cassani belong the stellar honors of the evening. Her impersonation of Wendla was the embodiment of childish simplicity and yearning. Her performance fully carried out the illusion and left nothing to be desired. Poldi Murauer as Melchior played effectively, while George Pabst was an earnest Moritz, but his attempt at supression frequently made him unintelligible. Georgine von Neuendorff was splendid as Mother Gabor, while Lena Hänseler played the weak mother of Wendla with proper timidity. The girl and boy parts were given fairly lifelike portrayals.

Although it was a most unusual night, and although one may feel repaid for having been present, it will hardly bear many repetitions. Another performance is scheduled for to-night (Wednesday).

(*Other reviews on page* 11.)

ARNOLD DALY MATINEE.

Arnold Daly's second matinee took place at the Lyceum on the afternoon of March 20. He repeated A Comedy for Wives, and his reading of Wilde's The Ballad of Reading Gaol. Bryant 5800, which Mr. Daly has acted before with Madame Simone at private theatricals, was also given. It is an adaptation of Tristan Bernard's Les Coteaux de Medoc, made by Gaston Mayer. Henry is telephoning and gets the wrong number; but the wrong connection brings him into conversation with a strange young woman whom he finds very attractive. Just as she is going to give him her address they are cut off by Central. Henry fumes about, breaks his 'phone, and is escorted by the porter into the next room of the apartment house to use the instrument there. The occupant turns out to be the girl he has fallen in love with over the wire. Mr. Daly acted with unction, and was ably assisted by Bertha Donn as the girl and Alfred Hickman as the Irish porter. The programme served to exploit Mr. Daly's accomplishments most favorably. Charles de Harrack, pianist, and Lisa Gluck, danseuse, interluded.

BARNUM AND BAILEY'S CIRCUS.

Now, praised be Diana of Madison Square that the Garden is still standing intact to shelter the glories of that greatest American institution, Barnum and Bailey's Circus, on its latest return to New York. The glitter and glare of its pageant, the wisdom and dexterity of its trained animals, the humorous horseplay of its clowns, the strength and daring of its acrobats, must send patriotic thrills through every individual vertebra in the nation and make the press agent's amazing aggregation of adjectives sound tame and dull in comparison with the realities. This is the one production at which a Broadway critic may laugh and applaud without losing his professional status.

Cleopatra, the stunning ballet and pantomime which opened proceedings on March 21, is the work of William E. Gorman, with the assistance of Ottokar Bartik, of the Metropolitan Opera company, as ballet master, and Faltis Effendi, late bandmaster to the Khedive of Egypt, as composer. The chief feature of this was the revelry of dancers on the wide terraces and imposing stairways before the Alexandrian temple, in honor of Anthony's betrothal to the Serpent of the Nile, following Tony's quiet little drive around the arena with the serpentine Cleo beside him in the green and gold band wagon, and with an escort of all the musicians, slaves, odalisques, equestrians, camels, go-carts and elephants in Egypt. Later, when Cæsar loomed on the horizon, and Tony was dying, Egypt dying, Cleo grabbed the asp which converted her into a heap of Nile green silk beside the Roman corpse, and which gave the rest of the programme their cue.

Baseball fans grew hysterical over the game played by the three elephants; strong men fell silent before the Herculean feats of Katie Sandwina, "Germany's Athletic Venus," who balanced two men in the air simultaneously and pitted her strength against two horses; the Royal Mikado jiu-jitsu ladies hurled their brothers all over the place; mules and revolving tables threw off their would-be riders with skillful emphasis; eyes popped open at the nonchalant ease and grace of La Belle Victoria on the slack wire; May Wirth made her first American appearance in a featured equestrian act that could scarcely surpass the rest of its kind on the programme, and the clowns—well, the clowns—words fail. They held a riotous suffragette meeting that would turn Mrs. Pankhurst green with envy, indulged in wild joy rides that make the Broadway chauffeurs look like slow freights, wielded their resonant slapsticks with a vigor that never ceases to be funny at the circus, exploded cameras and loaded dice, turkey-trotted with an abandon that even Blossom Seeley never rivaled, and generally crabbed all the scenes from the high-brow equilibrists, aerial artists and bareback riders.

We like our problem plays and artistic theatres, but oh, you Barnum and Bailey's!

GERMAN SAILORS' HOME BENEFIT.

At Carnegie Hall, on March 24, under the management of Loudon Charlton, a benefit concert of German music was given for the German Sailors' Home. Madame Gadski, the Arion Society, the Liederkranz, and the Volpe Symphony Society rendered a programme which in nearly every number was of more than ordinary interest, and which was warmly received by a large audience. Madame Gadski sang seven numbers of varying length, the most effective being "Liebestod," from Tristan and Isolde. For her final encore she sang the "Valkyries' call," and then repeated it, so enthusiastic was the audience. Richard Hagemann played her accompaniments.

The Männerchor des Liederkranz was distinguished for melodic tone quality, in a group of songs well chosen to utilize it. Carl Schlegel, their soloist, sang with real instinct and feeling. The Männerchor des Arion, on the other hand, surpasses in flexibility and spirit, getting much more delicate and lively effects. Their soloist, John Finnegan, sang the obligato in their most popular number, "An Die Ferne Geliebte."

Under the inspiring direction of Arnold Volpe, the orchestra did justice to Wagner's Rienzi Overture and "Kaiser March," and were no less delightful in Grieg's "Lyric Suite," particularly the "March of the Dwarfs," a sort of musical jest. The programme was entirely worthy of the approval it received.

RECITAL BY DAVID BISPHAM.

David Bispham brought his concert tour to a close on the evening of March 22 by a recital in Carnegie Hall. The attendance was large and appreciative of the singer's art, which is not that of pure lieder singing. Mr. Bispham accompanied The Frost Scene from Purcell's King Arthur with various shudderings and sibillant sounds not found in the text, all of which heightened the dramatic and ruined the artistic effect. As a dramatist singer, however, he overshadows his rivals in the field, because even now his voice is much finer, and his virile and consequently sympathetic delivery is better. "Die Ehre Gottes" of Beethoven's, had great dignity. The artist's *mezzo voce* was beautifully brought out in "L'Henre Exquise." Grieg's "Herbststurm" was the least satisfactory offering vocally. The old standby of Mr. Bispham's, Wetzler "Killiekrankie," brought a demand for a repetition, as did the "Quand 'ero Paggis" from Verdi's Falstaff. The Gena Branscombe setting of Richard Le Gallienne's "Sleep, Then, Ah Sleep," received a splendid interpretation. The classic part of the programme, when the singer retained his dignified poise, was finely rendered. The big dramatic numbers, performed with the great power and resourcefulness for which Mr. Bispham is so famed, included Loewe's "Edward," Strauss's "Der Steinkopfer," Gilbert's "The Pirate Song," and Damrosch's "Danny Deever." The encores were generously distributed, and Henry M. Gilbert accompanied with distinction.

BENEFIT AT THE HARRIS.

The Working Women's Protective Union were given a benefit at the Harris Theatre on the afternoon of March 22. With the exception of Mrs. Theresa Maxwell-Conover, the people who took part in the short plays offered were all amateurs, many of the Amateur Comedy Club. The first play was a one-act piece called Room 33, by Austin Strong, which had its first presentation on any stage. A young man, the nephew to a duke, has become infatuated with a brilliant woman known as La Sirene. The duke goes to the Hotel Ritz in Paris and takes the room next that occupied by the lovers. He then proceeds to untie the knot between the two. The woman comes in and the duke and she have a word contest, each endeavoring to outplay the other for the final possession of the young man. The duke, calm and determined, gets the better of the conflict, and the woman, nearing a state of hysterics, calls up the hotel office, shrieking that she is being murdered. The officers come, but the man quietly shows the ashes on the end of his cigar, and asks how he could have kept them there while trying to kill the woman. The play is written with cumulative power, and was extremely well acted by Mrs. Conover as the siren and Howard Gould as the uncle. The other bills included 'Op o' Me Thumb, in which Mrs. H. Bridgman Smith gave a remarkably good portrayal of Amanda. Mrs. Clarence P. Wyckoff danced, and the programme concluded with Henry Arthur Jones's The Deacon, well performed by Mr. Gould and Mrs. Conover. The benefit was successful financially, although it deserved a larger audience. Mrs. Conover merits praise for the artistic accomplishment of the affair.

AT VARIOUS PLAYHOUSES.

ACADEMY OF MUSIC.—The Sporting Duchess was acted last week. Priscilla Knowles acquired distinction in the title-role, and Theodore Friebus and Marie Curtis were very successful in the roles of Earl of Desborough and Lady Desborough. Garia Mravlag, a newcomer, acted better than most of the older members of the company. This week, Regeneration, by Owen Kildare.

GLOBE.—A professional matinee will be given tomorrow afternoon by Eddie Foy in Over the River at the Globe.

GRAND OPERA HOUSE.—This week, Robert Hilliard in A Fool There Was.

HUDSON.—Henry B. Harris last night presented The Right to be Happy, a three-act play by H. Kellett Chambers, following Mme. Simone's closing. The action takes place in New York. The cast includes Louise Galloway, Grace Morrissey, George Le Guere, Dorothy Donnelly, Arthur T. Hendon, Edmund Breese and Leslie Faber.

MANHATTAN OPERA HOUSE.—The Girl From Rector's is playing this week. Edna Conroy is playing the part of The Woman.

METROPOLIS.—Cecil Spooner appeared to great advantage last week in the dream-play, Kathleen Mavourneen. Philip Leigh, Howard Lang and Hal Clarendon contributed their usual reliable support. This week, The Barrier; next, Thelma.

PROSPECT.—Oliver Twist was the bill at the Prospect last week. Paul McAllister made a fine Bill Sikes. Sue Fisher played the title-role well and Irene Timmons as Nancy, realized the full possibility of her death scene, and received hearty applause. Cecil Owen was a good Fagin and Harmon McGregor played the artful dodger very cleverly. Edwin Bailey, as Brownlow, was also excellent. This week, The Merchant of Venice.

WEST END.—The Kiss Waltz was played last week, with Robert Warwick, William Bruette and Eva Davenport. Carrie Reynolds has replaced Elsa Ryan, Rose Botti has Flora Zabelle's part, Harry McDonough, Jr., the late Charles Bigelow's; Lyea Graham, Adele Rowland's, and Oscar Schwartz, Martin Brown's. Next week, the original company of The Gamblers.

GOSSIP.

George Fuller Golden, known throughout the United States and England as a monologist, died in Los Angeles Feb. 17, from consumption. He is survived by a widow and four children. Mr. Golden's original name was George Michael Fuller, and he was born in Alabaster, Mich., in 1866. He was famous as the founder of the White Rats Association of America. He had appeared before the late King Edward by royal command.

President Daniel Frohman, of the Actors' Fund of America has announced that the annual benefit for the Fund will be given on March 29 at the Century Theatre, which has been donated for the occasion by George C. Tyler.

Marie Cahill is going abroad to inspect the foreign musical comedy market. She has heard of a Viennese prodigy who has completed a score for book and lyrics by Arthur Schnitzler, and she proposes to be present on the opening night.

Charles Klein announces that he has arranged for the production of his play, The Gamblers, in London, this Spring. Mr. Klein will immediately begin work on the writing of two new acts for his comedy, The Outsiders, and will, also, give considerable attention to his dramatization of Rex Beach's novel, "The Ne'er-Do-Well," both of which will be produced early next season by the Authors' Producing Company.

Wolf-Ferrari, the composer, sailed for Europe recently on the *Celtic*.

PERSONAL

MANNERING.—Mary Mannering has again temporarily forsaken the stage for the hearth-side. She is now devoting much of her attention to a poultry farm which she manages at her home near Detroit.

REICHER.—Frank Reicher is one of the most distinguished artists Winthrop Ames has recently added to his company. Mr. Reicher comes from the notable German theatrical family of Reichers. The father, Emmanuel, who is one of his country's great, brought up his children in the technique of acting. His daughter, Hedwig, who is half-sister to Frank Reicher, is a fine addition to the ranks of prominent actresses of our stage. Frank Reicher went to school in Wiesbaden, Germany, and there began the study of English, in the speaking of which he now possesses a greater clarity than the average American or English actor. He served his theatrical apprenticeship in the Court Theatre at Oldenburg. The system is such that the growth is a gradual, healthy one. In 1899 he visited America with his father, and determined to stay here and enter the profession in this country. His work with Sothern and Marlowe helped establish him, and since then his place has been one of esteem. He has been a prominent producer for H. B. Harris, and is considered one of the best stage directors in the city. His work as Lord Ravensbane in The Scarecrow was a masterpiece, as is his Ferrand in The Pigeon. Mr. Reicher possesses fine intelligence, great finish and an extraordinary gift of characterization.

SIMONE.—The indomitable courage of Mme. Simone in facing New York after she had nearly encountered disaster at Daly's during October, is one of the qualities of this gifted French woman which has aroused great admiration. France was startled when it learned that American critics refused to indorse her interpretation of the heroine in The Thief. The actress was right, and the critics were wrong; the newspaper men were judging fallaciously a play which they had seen misinterpreted and were obstinate in comprehending in the way intended by the dramatist. Mme. Simone was not content with the conviction which she must have felt in her own heart, that her purpose was unerring; she presented the second piece of her repertoire, and gave a performance entirely different from her previous one, poignant with emotion as opposed to the hard-headed-and-hearted woman in The Thief. The Whirlwind could never be popular in America, and so

MADAME SIMONE

the artist retired from New York for a short time. The old days when an actress could conquer an audience and bring them to her feet may be past, but the French actress came near doing it on the opening night of The Return From Jerusalem. The spectacle of a woman of brilliant gifts who has failed to impress, and kept undiscouraged and determined in her intention, appealed to our national admiration for pluck. Now that she has acquired added laurels in The Lady of Dreams and Frou-Frou, we are glad that the hopes which we had of her before she left France have been so fully and brilliantly realized. She occupies a unique position upon our American stage, and a place which has never before been filled. The Gallic elements of the women characters which French dramatists have given us have been adequately brought out by Bernhardt and Rejane. Using our own idiom, Simone is the first artist who has embodied the particular qualities which give the type its distinct stamp. As the French plays unquestionably have a place on our stage, however small it be, and as they depend for their success on adequate interpretation, it is to be hoped that Simone's experience of the passing season may assure us of her presence here at least every other year.

MONA.

Mona, the American opera by Horatio Parker and Brian Hooker, that won the Metropolitan $10,000 prize, was produced for the first time on March 14 at the Metropolitan Opera House. There was a great deal of applause, and the composer and the librettist were called repeatedly before the curtain. The book of Mona has already been reviewed in THE MIRROR. As produced it proved to be very effective pictorially, but rather too psychological to be easily intelligible. The music was scholarly, orchestrated with masterly skill, but very meagre in melodic beauty and dramatic effectiveness. The second act was much the best. Louise Homer and Riccardo Martin gave careful but conventional performances of the two principal parts. The best singing and acting was done by Putnam Griswold, William Hinshaw, Lambert Murphy, and Albert Reiss. The English words were mostly understandable in the case of every one but Mrs. Homer and Mr. Martin.

PAOLETTA

Pietro Floridia's grand opera, Paoletta, will be produced by E. S. Brown. The work was performed for twenty-nine times at the Ohio Valley Exposition last year.

White, N. Y.

HENRY MILLER AND RUTH CHATTERTON IN THE RAINBOW

THE MATINEE GIRL

THE Typhoon is drama. It is daring and different. These three d's should assure audiences for many nights. Perhaps it will give the matinee audiences shivers, but be not deceived. Matinee girls patronize shivers as well as love ballads.

Mme. Simone has given us a last taste of the quality of her art in that forty year old classic of emotion, Frou Frou. The French woman interested. She always interests. There is the power of intense mentality in all her work. One sits interestedly in her orchestra chair waiting to see what the small, nervous silk-over-metal woman thinks of the roles we have seen rendered by other, greater actresses. While she has not attained popular success, those who have seen her in The Thief, The Whirlwind, The Return to Jerusalem, The Lady of Dreams and Frou Frou, must admit her intelligence, her variety, and her neurasthenic, exotic charm.

Hajj, the beggar in Kismet, is a being of brutal speech. His interpreter, on the other hand, has the gift of subtle address. To the writer of a recently published character sketch of himself, Otis Skinner wrote:

"I felt when I read your study that I should really like to know the Otis Skinner of your description, for he must be a charming fellow. I'm afraid I don't know him, but if you do know such a man, I feel that I should congratulate you."

At Kent Place, in Summit, N. J., two dainty little maids are especially popular since their small school fellows have told each other that the mother of the little maids is a "perfectly lovely lady on the stage." The children, admired as much for their charming manners as for their pretty faces, are Catherine and "Bitza" Hayden, Charlotte Walker's little daughters.

Margaret Illington, who goes on tour of the Pacific Coast, the first week in April, will spend her vacation on the forty thousand acres of game preserves in North Carolina, owned by a Detroit millionaire, whose guests she and her husband and a large party of friends will be in those months when New York's pavements sizzle.

"I've taken up horseback riding here, as we are going West and Spring is near." The inadvertent rhyme comes from Josephine Victor, the Hen Pheasant in Chantecler. "At present I'm taking lessons under a dome-like roof among smelly board walls. But when I've learned I shall ride out-of-doors. It will do me good and I shall enjoy it greatly. I manage to keep pretty busy, so much so that the days just seem to fly past. What a joy congenial work can be. Not so?"

Mothers variously express their tenderness, but not often does the maternal instinct take the form of

LAURA BURT

a jingle, as did Adelaide Prince's recently in this admonition to her daughter, Ethel Adelaide Prince, who is paying a visit in Clayton, Mo., while her mother is on tour with Nobody's Widow.

Who lies upon her little bed,
With think thoughts running through her head,
Fearing lest you'll soon be dead?
Your mother.

Who knows of all the prickly heat
Brought on by mushy snow and sleet,
That e'en might take you off your feet?
Your mother.

Whose mind, though filled with rhymes and jingles,
In which a sane thought rarely mingles,
Says—suddenly—"Perhaps it's shingles"?
Your mother.

Who feels that like the little trout,
You've things within that should come out,
And begs you to remove the doubt?
Your mother.

The inspiration of the effort was the fact that Miss Ethel suffered for a day or two from a slight irritation of the skin.

Have you noticed that women are like gems? Some of them, it is true, are like merely semi-precious stones. All, gemlike, I admit, have their flaws. Dolie Delnarte, at the Winter Garden, is turquoise set in silver. Rich color, delicacy, soft lustre and strong fascination, has this turquoise woman.

Inbred by Welsh parents, and taught of an English husband, H. B. Stanford, Laura Burt has acquired the habit of the out-of-door life. That it is a good habit, Miss Burt's glowing dark eyes and vitally magnetic face bear testimony. For her one night stands on tour are gauged not as with the average player by their hotels, but by the long or short, pleasant or unpleasant walks about them. While Mr. Stanford is playing in Beaucaire, and both were rehearsing for a sketch in the Twelfth Night benefit, they reached their home at Great Kills, Staten Island, at half-past two in the morning and left it at seven the same morning to be in town for rehearsals. But if you suggested to them to remain in town for twenty-four hours they would regard you with gentle scorn.

The photograph on this page shows Miss Burt gardening in The Garden of the Gods while traveling recently with The Paradise of Mahomet.

"Is the train still held up?" was the inquiry that came by telephone to the country grocer at Selden, Kan., concerning the train on which Katherine Grey, Menifee Johnson, Bennett Soutard and Arthur Row were snowbound between Chicago and Denver.

"Yes," returned the worried commissary, "and if it don't start soon, we'll all be et up."

"We couldn't help overhearing," writes Arthur Row plaintively, "for the water had given out on the train and we had to go to the grocery store to wash our faces. We vary the monotony by walking around the village, which the slowest of us could do in ten minutes."

No finer encomium was pronounced on the late Annie Yeamans than that spoken by Elita Proctor Otis in the wings of the Astor Theatre, while waiting for her cue in The Greyhound.

"Dear old soul, I never heard her speak unpleasantly of anyone."

Lillian Russell has never been in the subway. Sorry you have been overlooked in the underground parties, Miss Russell. I will be delighted any week day, as far as Brooklyn Bridge station.

THE MATINEE GIRL.

THE STAGE BIRTHDAY CALENDAR

LAURETTE TAYLOR

March 27.

PHOEBE DAVIES, so long identified with the role of Anna Moore in 'Way Down East, but who has not appeared professionally the past three years.

ROBERT DROUET, who is having a busy season of it, having thus far appeared in Graft, The Flyers, and The Fatted Calf.

GENEVIEVE WARD, the veteran actress, well known here many years ago and who occasionally appears on the London stage nowadays.

JOSEPH COYNE, still the idol of the London musical comedy world, now in his second year in the lead in The Quaker Girl at the Adelphi Theatre.

MARION WHITNEY, who has appeared in such musical productions as It Happened in Nordland, The Girl Behind the Counter, The Midnight Sons, The Follies of 1909, and The Hen Pecks.

March 28.

MARY MARBLE, whose popularity continues as a vaudeville headliner, presenting the skit, In Old Edam.

ALFRED HUDSON, JR., long seen in Otis Skinner's support and now on tour in the second company of Rebecca of Sunnybrook Farm.

BYRON ONGLEY, who has lately added to his fame by his translation, with Emil Nyitray, of The Typhoon, in which Walker Whiteside is now starring.

ANITA ROTHE, recalled in The Fatal Card, Sue, Never Again, On and Off, Make Way for the Ladies, Coralie and Co., Dressmakers; The Husbands of Leontine, Captain Jinks of the Horse Marines, The Stubbornness of Geraldine, Cousin Kate, Glad of It, Sunday, A Message from Mars, The Silver Box, Her Sister, Lady Frederick, The Next of Kin, The Girl He Couldn't Leave Behind Him, Treiawny of the Wells, and Alice Sit-by-the-Fire.

GEORGE CONWAY, for the past ten years manager of the Ole Olson and Yon Yonson companies.

March 29.

MAE DESMOND, a familiar figure in stock company circles, lately with the Gotham Theatre company, Brooklyn.

ROLAND BUCKSTONE, this season celebrating his twenty-fourth consecutive year in the support of E. H. Sothern.

FRANK TINNEY, who became immensely popular this season through his work at the Winter Garden and who is announced to appear at the Moulin Rouge.

MABEL FENTON, who has lately taken up her stage work again, for which we should be very grateful, as we have few better comediennes.

March 30.

DE WOLF HOPPER, who has appeared on tour all this season as Dick Deadeye in the star-cast of Pinafore.

HELEN REIMER, who will shortly enter upon her twelfth consecutive Summer as character woman of the Albee Stock, Providence, R. I.

NED WAYBURN, who has recently scored a pronounced success in vaudeville in his sketch, The Producer.

DORIS CAMERON, who has been a conspicuous figure in all the various productions at the Winter Garden this season.

FRANK E. FOSTER, a leading figure among Middle Western newspaper men and for many years representative of THE MIRROR at Iowa Falls, Ia.

CLAUDE PAYTON, brother of the only Corse and leading man of the latter's stock company for several seasons.

March 31.

JORYNA HOWLAND, the statuesque leading woman, announced to appear in the present production at the Winter Garden, but who is strangely missing from the cast.

FRANKLIN H. SARGENT, who teaches the young stage idea how to shoot, as the executive head of the American Academy of Dramatic Art.

CARL HARTHEIM, many years in comic opera and now with Elsie Ferguson in The First Lady in the Land.

MINNIE PALMER, of the happy My Sweetheart days and who bobs up in vaudeville occasionally upon either side of the Atlantic.

DE WOLF HOPPER

April 1.

LAURETTE TAYLOR, who has scored one of the season's notable personal successes as Luana in The Bird of Paradise.

LOUISE GUNNING, now firmly established in the stellar heavens, thanks to her admirable work in The Balkan Princess.

FLORA ZABELLE, seen this season in The Kiss Waltz, The Pearl Maiden, The Wedding Trip, and now with her husband, Raymond Hitchcock, in The Red Widow.

CARRIE DE MAR, whose popularity continues unabated season after season as a vaudeville headliner.

SYDNEY ARMSTRONG, who will always be remembered for her work in The Girl I Left Behind Me, now Mrs. W. G. Smyth, and retired from the stage.

KATHERINE STEWART, who plays haughty dowagers extremely well this season with Frank McIntyre in Snobs.

AMELIA BARLEON, numbered among the happy actors in the cast of Kismet, in which she plays the role of Kabirah.

April 2.

ALICE YORKE, a conspicuously successful figure as a comic opera prima donna, now completing her second year in The Chocolate Soldier.

ROBERT V. FERGUSON, often seen in the support of Mrs. Fiske, and this season with Chauncey Olcott in Macushla.

OZA WALDROP, whom we have not had on Broadway this season as much as usual, having last been seen in Speed, at the Comedy Theatre.

JOSEPH W GIRARD, who is nothing short of a Brooklyn institution, having been a member of Corse Payton's stock there for the past ten consecutive seasons.

JEAN CRANE, of the original The Pink Lady company and who had the distinction of being The Girl from the Saskatchewan.

GEORGIAN F. SNYDER, this season on tour with the Western company of The Gamblers. JOHNSON BARCUS.

REFLECTIONS

George W. Rife and Colonel James L. Kernan, managers of the Empire and Holliday Street Theatres, Baltimore, have made positive denial of rumors that their houses would soon change hands.

Leslie M. Hunt will appear for a short season in vaudeville, in a sketch by Edward Weitzel at the close of his present season with Pomander Walk.

Oliver Morosco has purchased the interest of Benjamin Johnson in the Morosco-Blackwood Company and now owns three-fourths of the stock.

Redecorated and renovated, the Broad Street Theatre, Trenton, N. J., passes into the hands of E. L. Perry, William H. Currie and Frank Brassell, of this city on April 8 for photo-plays and vaudeville.

Rev. Alfred R. Hussey delivered an address on the modern drama before the Govans Women's Neighborhood Improvement Club on March 19, at the home of Mrs. W. Whalen Frame, Baltimore.

Viola Patterson, of McFadden's Row of Flats, underwent an operation for appendicitis at St. Joseph's Hospital, Syracuse, on March 15.

Frank Winch has resigned as press agent of the Barnum and Bailey Show because of business interests requiring his attention in this city.

Mrs. Linda Lee Thomas brought suit on March 19 for divorce from her husband, Edward Russell Thomas, millionaire all-around sport, who has gotten his name into the papers probably more times than anyone else in town. Mrs. Joseph Raymond (Theodora Gerard) is named as co-respondent.

Stage children will play Disraeli at Wallack's on April 25 for the benefit of St. Mary's Free Hospital for Children.

Emil Nyitray and Byron Ongley, adaptors of The Typhoon, have acquired the American rights to Czarine, a new play by the same Hungarian author, Menyhert Lengyel, now running in Budapest.

Mrs. William H. Taft, wife of the President, and her daughter Helen, saw George Arliss in Disraeli at Wallack's on March 19.

The will of the late Charles A. Bigelow, probated in Brooklyn on March 19, left his entire personal estate, worth $5,000, to his widow, Valeria James Bigelow.

William Morris, Hermann Jadlowker, and Gerson Sirota sailed for Europe on March 19.

Al. Joison, at the Winter Garden, will give hearings two mornings each week to amateur song writers who aspire to fill his vocal requirements. If anyone trots out a good song, Mr. Joison is ready to pay for it.

Reginald De Koven brought suit against Lee Shubert on March 19 for $5,000, alleging that the manager had failed to carry out a contract calling for the production every two years of an opera by the plaintiff and claiming that a suitable orchestra had not always been provided for The Wedding Trip. The defendant denied the charges.

Charles B. Dillingham, manager of the Globe Theatre, sailed on March 19 for a cruise in Southern seas on Howard Gould's yacht, *Niagara*.

Clarice Mayne was married in London on March 19 to James William Tate, widower of the late Lottie Collins.

A private reading of Doon Muirl, an original play by the Rev. Dubois Henry Loux, will be given by Leslie Gossin at the Metropolitan Temple, Seventh Avenue near Fourteenth Street, on March 28.

Henry B. Harris will have a new star next season in Clifton Crawford, now in The Quaker Girl. He will offer a new musical comedy by Channing Pollock and Rennold Wolf.

Eddie Foy announces a professional matinee of Over the River at the Globe Theatre on March 28.

Press agents were much disturbed last week about certain threatening letters which they said had been received by William Collier and Laurette Taylor, predicting the death of each of these popular players within five weeks. Their seasons, no doubt, will terminate about then and we may considerately forget the matter.

Al. Trahern opened his annual Spring season on Long Island on March 18, this not marking, however, his regular stock company opening, but the opening of a Tabloid Stock company, which will play nightly at Mr. Trahern's Lyceum Theatre, Patchogue, with "motion pictures to support the programme." In the company are Augusta West, Julian Barton, Miss Prince and Craig Neslo. The opening play was Sweethearts. A month hence the Al. Trahern Musical Stock company will begin its first season over the Trahern Circuit, making the eighth Trahern season on Long Island.

After the performance of The Girl in the Taxi, at Louisville, on Feb. 27, the leading lady, Pearl Sinclair, and her husband, Charles Pierson, gave a banquet to the members of the company and guests in honor of their tenth wedding anniversary. Among the guests were Colonel Charles A. Shaw and wife, of the Walnut Theatre; Clara Hackett, of the Big Galety company, and Robert Brown, of the Louisville *Times*. Of the company there were present Marion Hutchins, Margaret Baxter, Elizabeth Mayme, Grace Walton, Estella St. Clair, Bernice McLaughlin, Marie Walker, Walter Norton, Roy Sumner, Ralph Herbert, Jules Farrar, Jules Cluzzetti, Joe Beck, Charles Cheney, F. A. Church, Teddy Beck, and Harry Bryant.

The Women's Art Society of Montreal gave a luncheon to Miss Horniman, of the Manchester Players, on Feb. 27. She made an address advocating establishment of regular repertory theatres in large cities.

Residents of Deerwood, Crosby, Ironton, Manganese, Ironhub, Oreland, and other towns roundabout Brainerd, Minn., are pleading for theatre trains in order that they may see any good plays that come to Brainerd.

Mrs. Kate Douglas Wiggin lectured before the William Penn High School, Philadelphia, on Feb. 28, and gave readings from Rebecca of Sunnybrook Farm.

The Baker Amusement company have condensed their musical comedy, Merry Mary, and are playing it in vaudeville, carrying fifteen people.

Manager Thomas P. Rowan, of Powers's Grand Opera House, Decatur, Ill., has twice been acquitted on a charge of keeping his theatre open on Sunday. He is continuing Sunday performances with the sanction of the Mayor.

Zach M. Harris, representing the Princess Amusement Company, of Chicago, appeared in court at Columbus, O., on Feb. 22, just ten minutes late, and, therefore, three bonds of $100 each for George Damerel, leading man; the business manager, and the carpenter of The Heartbreakers, who were arrested recently for having given a Sunday performance at Ottawa, Kan., were forfeited.

May Howard, one time leading her own burlesque company, is now playing with Marie Dressler in Tillie's Nightmare.

Helen Trix, after four years in vaudeville in England, came hither recently for two months' vacation, after which she will return for a ten weeks' engagement, beginning at the London Coliseum.

Mrs. "Jack" Gardner, of Boston, has hired the Russian dancer, M. Kosloff, to teach her to trip the light fantastic as they do in Czardom.

Wonderland, the amusement park of Minneapolis and St. Paul, is to be wiped out and the twenty-acre tract cut up in streets and building plots.

Mr. and Mrs. Harry Bulger were nearly killed by escaping gas in a Galveston, Tex., hotel room on Feb. 28, and Mrs. Bulger injured a leg in a fall while trying to escape from the room. Mr. Bulger rejoined his company against physician's advice.

W. J. Ferguson left the Albany, N. Y., Hospital on Feb. 26, after a long illness with blood poisoning, resuming his work in Boston in The Deep Purple.

Fire destroyed the Gem Theatre, Minneapolis, Minn., on Feb. 26, with damage of $10,000 and insurance of $4,000.

The Antoine Club of San Francisco propose to establish in that city a theatre modeled upon the Theatre Antoine in Paris. Louis Stieger is president; Mrs. Marie Coe, vice-president; Mrs. D. E. F. Easton, treasurer, and Lelia Grant, secretary.

Twenty of Paul Armstrong's company in A Romance of the Underworld were invited by Justice Crain to visit his court recently and absorb local color for their court room scene.

Mrs. Ethel M. Gaston (Ethel Green) applied on March 1, in this city, for a divorce from her husband, William Gaston. They have been known in vaudeville as Green and Gaston. Decision was reserved.

Eight chorus girls were imprisoned between floors in an elevator at the Globe Theatre just before the performance March 1. Gretchen Fink, acrobat as well as dancer, climbed down the cable, opened a door and released the prisoners who unintentionally had kept the curtain waiting.

The Shuberts are considering presenting one or more of their big Hippodrome productions in San Francisco during the Panama-Pacific Exposition, occupying the new $750,000 opera house, to be built by the San Francisco Musical Association.

Oscar C. Lewis and Hampton Vickers, Jr., were held in $10,000 bail on Feb. 26 at Snow Hill, Md., charged with burning Mason's Opera House in that town. Lewis was lessee and manager of the house.

John W. Considine, director of the Sullivan-Considine vaudeville circuit, has left for the West, along with Senator T. D. Sullivan, Chris O. Brown, booking agent of the circuit, and Joseph M. Schenck, of the Marcus Lowe interests, to inspect their various theatres.

Mlle. Verlain, a Parisian actress, was detained six hours on Feb. 29 by the police of the French capital, who feared that she might assault M. Honotaux, of the French Academy, with whom she had had trouble before.

Tortola Valencia, dancer from Madrid, was hired by the Russian Czar recently to restore to pristine brilliancy the pearl collar of Catherine I., an art in which she excels, but threatens now to give up the contract, being watched day and night by police who make her nervous.

Mrs. Mary A. Norton, widow of the late Joseph Norton, bandmaster, has brought action for damages, in this city alleging that Matthias and Christian Kull, undertakers, had interred her husband's remains in a public grave, instead of in a private plot for which she had paid.

A petition of Rose Pitonof to restrain Alaie Aykroyd from announcing herself as "the champion swimmer" was dismissed in Boston on Feb. 29, the court deciding that an injunction could not be issued in such a case.

Corinth Klopp, aged eleven, has sued the Chicago Great Western Railroad, in St. St. Paul, to recover $30,000 for injuries to one ankle and foot received in a collision and which she alleges will blight her stage career. She affirms that she had earned $35 to $50 a week as a child actress, and so her father, William T. Klopp, of New York, has sued, too, for $17,500 for her medical treatment and loss of her income.

Henry F. Carnot, of Milwaukee, committed suicide by poison in Cleveland, O., on Feb. 22, because of his unrequited affection for Eleanor Diehl, late of the Broadway Gaiety Girls.

Bessie Hill, late of Thais, who was to have appeared at the Winter Garden in G. Molasso's new pantomime, was knocked down by a taxicab in Broadway on Feb. 28 and severely injured. She may not be able to resume her work for some time.

James Kendis, who wrote with Herman Paley the successful song, "Billy," was married to Billie Busch, formerly in Havana and The Land of Nod, in this city, on Feb. 27. Miss Busch is said to have been the original of the song character.

The new playhouse being built by Felix Isman, in this city, will be christened William A. Brady's Forty-eighth Street Theatre, and will be opened with Just Like John, a new comedy, by George Broadhurst and Mark E. Swan.

Charles Frohman has decided to name Henry Bernstein's newest play, The Attack, instead of The Onslaught.

Maurice B. Mendham, retired broker, was married, in this city, on Feb. 28, to Frances C. Carnwright, his ward, who has been studying music in Paris and who once played here in musical comedy.

Harry Ridings will be resident manager at George M. Cohan's Grand Opera House, Chicago.

Othon Guerlac, of Cornell University, lectured at Rochester, N. Y., before the Alliance Francaise, upon the French Dramatist, Marivaux.

Several actresses in a burlesque company sent their costumes to a cleaner in Washington, D. C., last week. A gasolene stove blew up, and the costumes were burned. The loss was estimated at as much as $200, but it was not noticed at the performance.

The John Robinson Circus will not go out under canvas this year for the first time since 1824. The various trained animal acts will be shown in vaudeville, while the uneducated creatures will be loaned to the Cincinnati Zoo. The circus keeps off the road, it is announced, because of the Presidential election, but will resume its accustomed tour next Summer.

Mrs. Caroline Phister Wilson (Caroline Fleming) was granted a divorce in San Francisco on March 13 separating her from her husband, Colonel Charles Wilson, of the Canadian Northwest Mounted Police, charging him with desertion. She is in vaudeville on the Pacific Coast.

Alexandra Viarda has returned from Washington where she arranged to give a series of performances in the principal cities in behalf of the American Red Cross Fund, commencing at the Belasco, Washington on March 26 in The Bride of Messina.

Wilmer and Vincent have sued Lee Harrison to recover damages under a contract Harrison made with them to present Valeska Suratt in The Red Rose at their Majestic Theatre, Utica, N. Y., on December 4 and 5 last. The company did not play Utica as contracted, and the house was dark for two days in consequence. Hence the action.

Gladys Fairbanks, of The Greyhound company, has discontinued use of the professional name, Fairbanks-Murray, owing to confusion with similar names. Miss Fairbanks's work in the play calls for considerable versatility, requiring her to impersonate a fat woman and a thin woman in quick succession.

Assistant Corporation Attorney John P. Kyle, of St. Paul, Minn., is preparing an ordinance to protect school children from the wiles of certain hypnotists who advertise to teach the mesmeric art for a consideration.

Walter Hubbell gave his twelve hundredth performance of Aguila, the Royal Slave, on March 6, at Clay, Ky.

David Belasco has informed Mary Nash, who plays Wanda Kelly in The Woman, that he has a new play in which he plans to feature her next season.

The various plays of Anthony E. Wills have been collected in one volume of more than a thousand pages.

Dr. James E. Collinge lectured at Duryea Hall, 47 West Seventy-second Street, March 10, on "The Universal Order of Being."

George Lyttledale Power has arrived from England, and has joined his brother, Tyrone, in The Servant in the House.

Myles McCarthy has opened a studio at 118 West Forty-fourth Street to coach and direct vaudeville artists and acts. The studio is large enough to rehearse a company of thirty or more, and is open for such usage on call. Mr. McCarthy is also doing press work and sketch writing.

George H. Ricketts has opened a theatre in Yonkers, N. Y., which will be devoted to moving pictures and vaudeville.

Herman Tausky, foreign representative for Henry W. Savage, is in town to see what local productions might go in Europe, where he has arranged already for French translations of Everywoman and Excuse Me.

The Hippodrome employes will give a leap year ball for their sick benefit fund at the Palm Garden on March 30. The Friars, Weber and Fields, and the Winter Garden company have subscribed for boxes.

Allan Devitt, with The Man of Mystery, had a narrow escape from serious injury on March 4, when he fell through a stage trap at the Grand, Hasleton, Pa. He was badly shaken up, but resumed the role later in the week.

Hurtig and Seaman, it is said, have acquired Marcus Loew's Seventh Avenue Theatre, and will present burlesque there. Mr. Loew will erect a new and larger theatre in Harlem for vaudeville and motion pictures.

William C. De Mille addressed the Manhattan Single Tax Club at their dinner in this city on March 17. "The drama is sired," said he, "by the intelligence of the dramatist and dammed by the intelligence of the public. If an audience thinks in the theatre your play is dead."

Robin Hood will be revived at the New Amsterdam Theatre for six weeks in May and June, with a special cast including Bella Alten, Florence Wickham, and Basil Ruysdael, of the Metropolitan Opera company.

Clara Morris celebrated her sixty-second birthday on March 17 at her home in Yonkers, N. Y., where she is quite ill.

May A. Bell Marks and Marks Brothers No. 1 company broke records at the London, Ont., Grand Opera House during their recent engagement there.

Madame Roussel, wife of a French surgeon, has made a successful stage debut in Paris, under the name of Brigitte Regent, in Lehar's new opera, The Count of Luxembourg.

Justice Hotchkiss, refusing to divorce a theatrical couple in this city lately, referred to actors as an "undomestic class." The *World* accordingly interviewed nearly twenty prominent players and published a symposium which went to reverse the judicial opinion.

Charles Zello, actor, appealed to the Brooklyn police on March 17 to try to find his sister, Florence, and his fiancée, Rose Doreman, who had disappeared mysteriously.

Dave Montgomery, while in Atlanta recently, hired Clifford Clark, his wife and sister, real Georgia darkies, and shipped them to this city, to work at his town house.

Plans are in formulation for the erection of an open-air Greek theatre at the University of Cincinnati.

Berlin is said to be enthusiastic about a German rendering of Hodge Podge and a farce called The Broadway Girl.

The Boston Metropolitan Opera company has secured Lucrezia Bori, a young Italian soprano, for next season.

Elsie Janis is going to London after her present season, to head the company at George Edwardes's Gaiety Theatre.

Mrs. George Searcy (Helen Hofer) has brought suit in Cincinnati for a divorce from her husband, alleging improper treatment.

Jessie Hill brought suit in this city on March 16 for divorce from her husband, Harry R. Hill, with whom she is playing in vaudeville.

Paul Byron, recently with Over Night, and Harry Mayer, formerly in The Motor Girl, have a vaudeville sketch, A Royal Pair, which they intend to produce in the small time houses.

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DEATH OF JAMES E. WILSON.

James E. Wilson, who was playing in The Truth Wagon at the Bijou last week, died at his apartment in the Hotel Gerard on March 19 of tuberculosis. He played his part of John Ross the previous evening contrary to physician's orders, and a hemorrhage followed, which resulted in his death.

Mr. Wilson was born in Rutland, Conn., on March 13, 1860. At twelve he began playing boy parts with the Lingard Stock company. He acted with Mr. and Mrs. Lingard for several years. His first engagement of importance was with McKee Rankin's production of Allan Dare at the Fifth Avenue in 1887. After that he played the leading role of Held by the Enemy, under Charles Frohman, playing the role for three years. He joined Stuart Robson in The Henrietta, and later acted for two seasons at the Alcazar in San Francisco. He appeared for over two years in The Power of the Press. Successive engagements included The Younger Son, The Girl I Left Behind Me, and The Triumph of an Empress. He supported Mrs. Carter and Eleanor Robson, and originated roles in The Man of the Hour and Alias Jimmy Valentine. Before the latter engagement he played in Madame X, before it came to New York. Previous to The Truth Wagon he supported Gertrude Elliott as Dr. Randell in Rebellion.

Mr. Wilson leaves a widow, known professionally as Irene Berry, and two sisters, Mrs. Emma Thompson, of Fairport, and Mrs. Mary H. Peddle, of Yonkers. Funeral services were held at the Little Church Around the Corner on March 21 and burial was at Fairhaven Cemetery.

TO INVESTIGATE VAUDEVILLE AGENTS.

A bill introduced in the Legislature by Assemblyman Andrew J. Murray of New York, proposes a commission of five members of the Assembly and two senators to investigate the extent to which vaudeville agents are transacting business without a license; the collection by vaudeville agents of excess commissions; the forms of vaudeville contracts used in engaging actors, with respect to unfair, illegal and immoral provisions; the maintenance of boycotts and blacklists; and the prevention of competition, to the end that remedial legislation may be enacted to eliminate monopolies in the vaudeville theatre business. The commission is also to investigate the conduct of the United Booking Agency, and is to have power to compel attendance of witnesses and the production of books and papers. The bill carries an appropriation of $5,000.

MINNEAPOLIS SYMPHONY ORCHESTRA.

The Minneapolis Symphony Orchestra, now in its ninth season, gave a concert in Carnegie Hall on March 18. The programme included Beethoven's "Leonore Overture," played in a masterful manner under Emil Oberhoffer's leadership. Brahms' first "Symphony" received careful treatment, although parts of it might have been more clearly read. Lucille Stevenson, of Chicago, sang the "Ave Maria" from Max Bruch's Cross of Fire in a beautiful soprano and with fine artistry. The Mozart string serenade, "Eine Kleine Nachtmusik," came next, and the concert closed with a spirited performance of Strauss's "Tod und Verklaerung," heard many times this season. The orchestra displayed great enthusiasm and vigor. It would be a credit to any city.

PLAYS OF THE WEEK

(Continued from page 7)

NEW AMSTERDAM—THE MAN FROM COOK'S

Musical comedy in two acts, from the French by Maurice Ordonneau, with English book by Henry Blossom and music by Raymond Hubbell. Produced by Klaw and Erlanger on March 25.

Mrs. Benton ..... Marion Murray
Marjorie Benton ..... Stella Hoban
Madame Leontine ..... Flavia Arcaro
Estelle du Bois ..... Eleanor Pendleton
Floria ..... Rose Thornton
Lolita ..... Nonette Lyle
Paula ..... Josephine Hartman
Mariette ..... Frances Rabens
Berthe ..... May Leslie
Jeanne ..... Adele Kornau
Louise ..... Bessie Durant
La Belle Tortino ..... Bess Hoffman
Marie ..... Daisy Reid
Prince Victor de Champagnax ..... Walter Percival
"Toto" Soulard ..... Fred Walton
Zachary Benton ..... John Daly Murphy
Lord Fits-Bertie Badlingtone ..... Leslie Kenyon
Stubbs ..... Antonio Moreno
T. Laurence O'Donnell ..... John J. Dempsey
Chauffeur ..... J. T. Challis
Leonard de Biron ..... William Pinkham
Johnson ..... F. A. Bishop
Giacommetti ..... J. T. Challis
Pietro ..... William Pinkham
Wilhelm ..... W. Hobart
The Bell Family—Celia, Nellie Silvia, Richard, Albert, Edward, Charles, William, George.

Another fluffy musical comedy with all sorts of whirligig effects is asking for Broadway favor. Obviously money has been lavished on The Man from Cook's, as costumes, scenery, properties, personnel and size of the cast testify. In addition, lively music and rather more than a modicum of humorous lines make it probable that the production will run a moderate course in New York before The Man begins the inevitable tour.

In the original version, by Maurice Ordonneau, there appears to have been an intelligible plot, which has not been entirely obscured by the interpolated specialties. Having fallen in love with Marjorie Benton, Prince Victor de Champagnax preferred to carry on his suit as a Cook's agent instead of in his own person. Marjorie had already been betrothed to Lord Fits-Bertie Badlingtone, sight unseen, so Victor persuaded Toto Soulard to pose as the absent Lord and to play into his hand by insulting Mamma Benton and allowing Victor to redeem the lady's honor. Meanwhile, of course, the real Bertie turned up, and Toto introduced Estelle du Bois to him as Miss Benton, a deception that was discovered only after Victor had won Marjorie for keeps. Thereupon Toto claimed Estelle for himself and left Bertie to the waiting arms of Madame Leontine, Estelle's aunt.

Raymond Hubbell has written fourteen musical numbers that have variety and spirit enough, but there are not too many distinct hits. To Eleanor Pendleton easily fell the pick of the lot, "We Can't Do Without the Men," although some of the romantic duets and solos were doubtless expected to take first place. A comedy trio by John Daly Murphy, Fred Walton and William Pinkham amused the audience considerably, and Leslie Kenyon had to tell about "A Little Pot of Tea" several times over. Vaudeville has yielded up the Tuneless Tooters and the Bell Family for specialties—the grotesque band, the Neapolitan chorus, and the flower fete—which, though pleasing, have nothing to do with the case.

Fred Walton, John Daly Murphy, and Leslie Kenyon have most of the comedy scenes—Mr. Walton as the clown, Mr. Murphy as the rural American millionaire, and Mr. Kenyon as the Englishman with solid ivory head. Familiar figures as they are, the audience found them entertaining and listened with flattering attention to their quips.

The most commendable quality of the entire performance was the absolute clarity of the voices during musical numbers, some of which were sung more or less, and the rest of which were recited. Nobody need lose a word of the lyrics, except possibly in some of the ensemble numbers, where the orchestra gets violent. In addition to a clear voice, Stella Hoban is a pretty picture, appropriate to the romantic scenes. Flavia Arcaro, moreover, has a full and easy resonance of tone and exhibits the effect of training. Eleanor Pendleton is about as awkward a person as ever aspires to solo honors, but for all that she has the most popular number on the programme. Rene Thornton does some spectacular violin work, and Nonette Lyle is introduced in some excellently sung interpolations. Walter Percival has an ultra romantic style of delivery, and Mr. Walton and Mr. Murphy are content to recite their lyrics.

The dancing by the extraordinarily lengthy Miss Pendleton (really, she should have chosen Pendulum for her name), by the Bell family, by John J. Dempsey, and by the chorus was all of excellent grade. The chorus was further distinguished by an unusual presentability in face, figure and costuming and by almost as unusual a talent for real singing.

In fact, there is a great deal of attractiveness of the helter-skelter variety in The Man from Cook's, which does not grow tiresome if one particularly cares for that sort of cooking.

AMATEUR NOTES.

The Visitation Parish Club performed Breaking Into Society in their new hall in Brooklyn, Feb. 12, the actors being James Rogan, John Gleason, Peter Bennett, Eddy Breen, John J. Bennett, Charles Crowley, James McCabe, Bessie Gallagher, Nellie Roche, Helen Donovan, Sadie Lynch, and Mary Reynolds.

The Rivals was presented at the Chicago Music Hall on Feb. 17 by the Catholic Women's League. In the cast were Florence Collins, Grace Mulroy, Franc Mulroy, Elizabeth Fitzgerald, Florence O'Heron, Bessie O'Neill, Margaret McArdle, Madaline Bald, Zetta Cavanaugh, Mary Gavan, and Wilma Leonard. The play was directed by Anna Irene Larkin.

An original comedy, A Regiment of Two, by Anthony E. Wills, was presented by the Sylvan Social Club at the Borough Park clubhouse, Brooklyn, on Feb. 15, under direction of Frank J. Burns. The players were James Duncan, Eugene A. Rice, James J. Savoid, Jr., Albert Savoid, Morris Isaacs, Louise G. Smith, Matilda Klitsch, Mabel E. Trimmer, Mrs. Louis Isaacs, and Louis Isaacs.

The Georgetown University Dramatic Association presented The Dream of Gerontius and A Trip for His Health at the Columbia Theatre, Washington, D. C., on Feb. 16. Roscoe Ridgway, Paul McQuillan, David Waldron, Eugene Carr, John F. Crosby, Stephen W. Carroll, Robert W. Lamberton, William Galvin, and Robert Gannon were the players.

The Kappa Epsilon Fraternity of the Rochester, N. Y., High School enacted Sunbonnets, under direction of Mrs. Florence B. Weeks, at Sibley Hall, Rochester, on Feb. 16, the cast including Josephine Weis, Mary Owen, Gladys Shafer, Hazel McDonald, Edith Byrne, Edith Davis, Grace Stewart, Ethel B. Ford, Marion Gillette, Helen McKee, and Helen Carberry.

The Dramatic Club of Indianapolis presented The Dictator at the German House in that city on Feb. 16, the actors being A. Bennett Gates, Reginald Hughes, William Sullivan, Frank N. Lewis, Mignon McGibney, Mrs. D. Laurence Chambers, Mrs. Louisa Fletcher Tarkington, W. M. Rockwood, Blythe Hendricks, W. N. Harding, Jr., Ferris Taylor, Robert Hughes, W. N. Harding, Jr., L. B. Cummings, Robert Kruse, Robert Talley, Fred Ampt, Kleber Mayer, Stuart Dean, and Gaylord Hawpins.

The Dramatic and Literary Society of the Church of the Holy Innocents, Brooklyn, offered Apartments to Let on Feb. 16 at Holy Cross Hall in that city. The players were Eleanor Lilly, John C. Lloyd, William J. Point, Walter A. Duffy, Lulu Nutt, Mae Vere Grace, May Bowler, John E. Quinn, Miss Harrington, William J. Higgins, Frank H. Gregg, Arthur Knight, Irene Blanchfield, and Frank X. Bellinger.

The Gamma Phi Beta Sorority enacted The Dream That Came True, by Lindsay Barbee, at the Woman's Club, Denver, Colo., on Feb. 16. In the cast were Katheryn Herbert, Eunice Robinson, Jean Mentzer, Amy Spare, Frances Hoop, Gertrude Bent, Archie Brusse, and Warren Mulford. The play was managed by Ada Burkhalter and coached by Edna Sprague.

During an amateur performance at Mango, La., on Feb. 27, several persons were injured by the discharge of a pistol in the hands of one of the players, who didn't know it was loaded.

Beta Chapter, of Gamma Sigma Fraternity, Rochester, N. Y., presented Almost, but Not Quite at Sibley Hall, on Feb. 23, the players being Harold Shapta, Karl Perrin, James Knapp, Elwood Fox, and Carl Morgan.

VARIETY HOUSES.

ALHAMBRA.—Bertha Kalich and company, Gaudsky and Mayer, Delro, Donnelly and Wood, Great Leon Troupe, De Witt Young and Sister, Miller and Lyles, Hayes and Lerner.

BIJOU.—A Night in a Turkish Bath, Rosaire Seeley, Gerald Griffin and company, Lou Anger, Roberts Trio, Four Pianos, Fay Two Coley and Fay, Wilson and Wilson.

COLONIAL.—Julius Steger and company, Eddie Leonard and Mabel Russell, May Tully and company, Pianophiend Minstrels, Great Howard, Delro, Jimmy Lucas, Cheyenne Days, Burton and Steiner.

FIFTH AVENUE.—Althea Whitman Trio, Venetian Four, Dancing Ellis, Fanny Ward and company, Carroll and Gilbette, Reb Beare and company, Sambro Barnard, W. E. Arlington and company, Ray Cox, Aeroplane Girls.

HAMMERSTEIN'S.—Rock and Fulton, Billie Reeves and company, Fadettes Orchestra, Barry and Wolford, Tom Edwards, Conroy and La Maire, Klating's Animals, Linden Beckwith, Flying Russells, Dancing Willettas.

LETTER LIST.

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WOMEN.

Allen, Anita, Amy Anderson.
Bruce, Bessie, C. Barnard, Della Barber, Helen Barry, Octavia Brooke, Alice M. Barton, Rita Ballard, Lucy Blake, Jessie Bonstelle, Cowel, Mrs. J., Rosemary Carlton, Mai Chapman, Rose Cameron, V. Clay, Mrs. Jas. Cawthorne, Ollie Cooper.
Dolan, Katherine, Babe Dolan, Mabel S. Dwight, Estelle DeVivier, Agnes Dauman.
Fielding, Ruth, Florence Farr, May Freud, Helen Felmet, Grace Fischer.
Grey, Dolly, Catherine D. Graff, Jane Gillette, Geraldine Gerard, Herbert Green, Mrs. Chas. J. Garry.
Hunter, Elsie, Mabel Haskell, Violet Holmes, E. A. Hazel, Edna Hubbard, Brownie Hall.
Kernan, Adele, Josephine Kurrier.
Ludwig, Claire.
Marston, Miss, Ethyl Merritt, Mae Mason, F. McCaughley.
Nelson, Jeannette, Carlotta Nelson.
Otey, Jane, Lillian Ormandie, Annie Ott.
Pert, Marie.
Reber, Isabelle, Leona Remington, Genevieve Reynolds, Pearl Revere, Beatrice F. Robertson, Sydeth, Louise, Inez Shannon, Mae Brooke Short, M. Stockton, S. N. Syde, Evelyn Selbie, C. C. Seaton.
Talbot, Edith, Mary K. Taylor.
Von Poswik, Wanda.
Wilson, Marie, Arline Wiseman, Helen Wallace, Lillian Washburn, Mabel Weeks, Bertha Whitney.
Young, Mrs. Wm.

MEN.

Arnell, Carl.
Burk, Dick, W. H. Barwald, J. C. Barrymore, R. Stewart Brockbank, John F. Brown, James A. Bernherd, Jack Boyle, Marcella Barnagh.
Carr, Nat., Forrest E. Crossman, Harry Custer, J. E. Cline.
Duncan, Elwood, Alfred L. Dehon, Mr. Davis, Dennis Delaro, Harry L. Dunkinson, Dwight Dane.
Edwards, Frank, Howard Ely, Wm. R. Eisendorf, Frank L. Ehrlight.
Fischer, Jack, Franklin Forsom, Edmund Forde, Eugene Plum, Dick Fitzgerald, A. W. Fisher.
Gibson, Wm. L., Alex. Gibson, Samuel Gilbert, Harry Gail, Freddie Goodwin, Robert Grant, Thomas Galloway.
Hinsell, Bean Hellman, Henry Hall, Edwin Holm, Herman Hand, Ross Herbert, Eugene Howard.
Jarrett, Daniel.
Keene, Mr. R. J. Keene.
Liberman, B. Howard Lindsay, Warren Lumbard, Edward Lowery, T. J. Lacey, F. Lloyd, M. B. Leavitt, Nelson Lloyd, Harry Lloyd, Myriel, Chas. James Langdon, Paul Lawrence, James Mace, Ed. Marsh, Tom Morrell, Fred Markton, P. McDonald, Joseph H. McKenna.
Nassi, Fred.
Owens, E.
Pincus, Theo., Ed. Swanson, Howard Scott, M. L. Stevens, Earl Sabrantz.
Troy, Henry, Franklin Thompson, Louis Thain, H. Tee, E. F. Thompson, Jack Tucker, Frank Tannen, M. Tolin.
Van, Vina, E. M.
Walter, Edwin, James Washburn, Joseph Wilkins, Chas. Wayne, Lee H. Wilson, Geo. B. Wilson, Wm. Wallace, Harry Ward, H. C. Wilson.

REGISTERED LETTERS.

Ethel Futch, Mrs. Allan Shaw.

CURRENT AMUSEMENTS.

Week ending March 30.

ACADEMY OF MUSIC—Stock co. in The Reverse—26 times, plus 12 times.
ALHAMBRA—Vaudeville.
ASTOR—The Greyhound—5th week—29 to 56 times.
BELASCO—David Warfield in The Return of Peter Grimm—3rd week—136 to 165 times.
BIJOU—Opens March 31.
BROADWAY—Weber and Fields in Hokey Pokey and Bunty Bulls and Strings—5th week—29 to 56 times.
BRONX—Vaudeville.
CASINO—Baron Trenck—5d week—47 to 54 times.
CENTURY—The Garden of Allah—23d week—153 to 192 times.
COLONIAL—Vaudeville.
COLUMBIA—The Fleming Family.
COMEDY—Busby Falls the Bridge—24th week—206 times.
CRITERION—Louis Mann in Elevating a Husband—29 times, plus 17 to 24 times.
DALY'S—Lewis Waller in Monsieur Beaucaire—3d week—17 to 24 times.
EMPIRE—Oliver Twist—32 times, plus 1 to 8 times.
FULTON—Walter Whitside in The Trufflers—3d week—17 to 24 times.
GAIETY—Officer 666—9th week—67 to 74 times.
GARRICK—Opens March 25.
GEORGE M. COHAN'S—Forty-five Minutes from Broadway—159 times, plus 17 to 24 times.
GLOBE—Hello, Paris—Over the River—12th week—61 to 68 times.
GRAND OPERA HOUSE—Robert Hilliard in A Fool There Was—136 times, plus 8 times.
HARRIS—The Talker—13th week—97 to 97 times.
HERALD SQUARE—Vaudeville and Moving Pictures.
HIPPODROME—Around the World—26th week.
HUDSON—Commencing March 28—The Rebel to Be Named—1 times.
HURTIG AND SEAMON'S—Star and Garter Show.
IRVING PLACE—The Pet—1 time; The Grand Baron—1 time; Die Schwere Stunde—1 time; Der Waisertraum—1 time; Asylsuchende auf Boring—1 time; Minna von Barnhelm—1 time.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Otis Skinner in Kismet—14th week—102 to 113 times.
LIBERTY—Henry Miller in The Rainbow—5d week—17 to 24 times.
LITTLE—The Pigeon—3d week—15 to 21 times; The Terrible Meek—5 to 7 times; The Flower of the Palace of Han—5 to 7 times.
LYCEUM—Opens March 25.
LYRIC—Little Boy Blue—19th week—142 to 149 times.
MADISON SQ. GARDEN—Barnum and Bailey Circus—3d week.
MANHATTAN OPERA HOUSE—The Girl from Rector's—208 times, plus 8 times.
MAXINE ELLIOTT'S—The Bird of Paradise—16 times, plus 10th week—78 to 88 times.
METROPOLIS—Cecil Spooner Stock co. in The Barrier—24 times, plus 16 times.
METROPOLITAN—Grand Opera co. to supplement—20th week.
MINER'S BOWERY—Yankee Doodle Girls.
MINER'S BRONX—New Century Girls.
MINER'S EIGHTH AVENUE—High School Girls.
MURRAY HILL—Robinson's Crusoe Girls.
NEW AMSTERDAM—The Man from Cook's—4th week—1 to 8 times.
OLYMPIC—Runaway Girls Burlesque.
PARK—The Quaker Girl—23d week—132 to 160 times.
PLAYHOUSE—Brought and Paid For—27th week—228 to 256 times.
PROSPECT—Stock co. in The Merchant of Venice—10 times.
REPUBLIC—The Woman—29th week—228 to 256 times.
THIRTY-NINTH STREET—A Butterfly on the Wheel—13th week—68 to 95 times.
VICTORIA—Vaudeville.
WALLACK'S—George Arliss in Disraeli—24th week—224 to 251 times.
WEST END—The Gamblers—214 times, plus 8 times.
WINTER GARDEN—Whirl of Society and A Night with the Pierrots—4th week

THE LITTLE THEATRE.

On the second page of this issue are presented two pictures of the newly opened Little Theatre in West Forty-fifth Street, an exterior and an interior view; two scenes from its opening play, The Pigeon, reviewed a fortnight ago, and a portrait of its inspirer and manager, Winthrop Ames. A few details concerning the diminutive playhouse, which has been unanimously acclaimed as a gem of architectural beauty and practical utility, may be of interest.

Although small, indeed, seating only 299 persons, the house has the advantage of every latest improvement in theatrical construction. It possesses a revolving stage to minimize duration of intermissions, something unknown to any other theatre in the city excepting the Century. There are no boxes, no balcony, no gallery. Every seat is an orchestra chair, and all sell at the same price, $2.50. Entering the east door one finds the lobby, extending across the front of the building to the women's room at the west end.

Eight offices, occupying the second and third floors at the front, serve for the workrooms of Mr. Ames and his executive staff. The dressing rooms are accessible from the stage by stairways and elevators, each room having windows for ventilation and natural light. A handsomely furnished greenroom adds to the comfort of the players. The charming tea room has been described already in these columns.

In all details the structure is absolutely fireproof, no wood whatever being employed. Floors and stairways are of cement, the laths are of wire throughout and the decorations are in fireproof paint. Harry Creighton Ingalls and F. Burrall Hoffman, Jr., were the architects.

FEDERATION OF THEATRE CLUBS.

The Federation of New York Theatre Clubs was formed at a meeting held at the Hotel Astor on March 16. Representatives were present from the Professional Women's League, the Actors' Church Alliance, the Stage Children's Fund, the Mary Anderson Shakespeare Club, the New York Theatre Club, and the Theatre Club of New York. Pending a regular election on May 1 the following temporary officers were appointed: Sydney Rosenfeld, president; Mrs. Belle de Rivera, first vice-president; Joseph Green, of the Actors' Society of America, second vice-president; Mrs. Daisy Lyon, third vice-president; Mrs. Gerard Banker, recording secretary; Edith Cotton, corresponding secretary, and Martia Leonard, treasurer. The new organization purposes to work out a scheme whereby its members will be encouraged to patronize good plays and to keep away from the other kind.

MARTIN BECK TO STAGE A PLAY.

Martin Beck, long prominent as a vaudeville magnate, will delay his efforts to corral prominent artists for his circuit of vaudeville theatres long enough to produce a three-act play. His initial stroke in the new field will be The Glass House, by Louis Anspacher. The cast will include Edwin Arden, Frank Mills, Tim Murphy, Ralph Morgan, Sidney Herbert, Katherine Kaelred, Katherine Kidder, Claire Cassel, Rosamond Carpentier, and Grace Arnold. The first performance is scheduled for April 4 at the Empire Theatre, Syracuse, N. Y. After a preliminary road tour, Mr. Beck will probably present the play at a Broadway Theatre.

NEW THEATRE FOR NIAGARA FALLS.

Hayman and Schubert will manage the new Cataract Theatre which is now nearly completed on the site of the old Arcade Theatre at Niagara Falls, N. Y., and will be ready for opening about May 15. The new house will have the advantage of all modern improvements and will seat 1,850 persons. The stage will measure forty by sixty feet and sixty-five feet in height. Nineteen dressing rooms are provided, three of which are on the stage. Klaw & Erlanger will furnish the attractions.

CUES.

A daughter was born to Mr. and Mrs. Clark Ross in this city on March 19.

The Society of American Magicians entertained at Carnegie Lyceum on March 26.

Sir Isaac Pitman & Sons, Ltd., have just published in London "Who's Who in the Theatre," a biographical record of the contemporary stage by John Parker, editor of the familiar "Green Room Book," which is now practically revived. The work covers the American and Continental stages as well as the British, and includes managers, playwrights and composers along with actors.

Alf. T. Wilson has booked Harry Bulger and Eileen Sheridan, Elizabeth Murray, Howard Thurston, and Dorothy Morton in vaudeville.

An original play by William A. Tucker was successfully acted for the first time by the North Brothers' Stock company at Oklahoma City, Okla., on March 18, with Genevieve Russell, C. A. Clark, Russell Snoad, J. Roscoe, Jack Roseleigh, Guy P. Gagnon, Rose Winchester and Lillian Gardner in the cast. The play was unnamed, and a prize of $25 was offered to the spectator suggesting the best name for it.

Charles P. Glocker is playing with Rice and Cohen in vaudeville.

ENGAGEMENTS.

Nana, a Parisian whirlwind dancer, for A Winsome Widow.

Earle Metcalfe, with Zelda Sears in vaudeville.

Percy Denton, with Louis Mann. Mr. Denton is declared to have walked all the way from San Francisco to this city and this engagement is his reward.

Willard Mack and Maude Leone, who have been presenting his sketch, The Getaway, in vaudeville, have been engaged by George Baker, as stock stars for the new company which opens at the Baker Theatre, Portland, Oregon, on March 31.

Molly Pearson, for two more seasons in Bunty Pulls the Strings.

Josephine Whittell, by F. Ziegfeld, Jr., for the new Moulin Rouge production.

Thomas Colmesnell, Johnie Edwards, Georgia Hayes, and Bertie May, support Marie Kinzie in vaudeville.

Charles Miller, E. J. Blunkall, and C. Paul Schwager, with Louis Mann.

Frank Tinney, for The Moulin Rouge.

Thornton D. Urquhart, with Emma Trentini.

Gail Kane, Eileen Erroll, Ffolliott Paget, Violet Howard, Louise Muldener, John Finday, Reginald Mason, George Clarke, Earle Brown, William Courtleigh, and Joseph Tuohey for When It Comes Home.

Christine Nielsen and Melissa Ten Eyck for The Wedding Trip.

Roland Hogue, for Little Boy Blue, replacing C. Morton Horne.

Eva Sawyer, as cabaret dancer with Maurice at Louis Martin's restaurant.

Eveleen Flavelle Dunmore, to alternate with Chapine in the prima donna role in The Rose of Panama.

Ben Johnson and Ivy Troutman, for Ready Money.

John Pratt, for the Chicago production of Louisiana Lou, succeeding Paul McCarty, who has returned to vaudeville.

Elizabeth Davis, of the Chicago Musical College School of Acting, has been engaged to understudy Margaret Illington in Kindling. Miss Illington is a graduate of the same school.

Claudia Carlstedt, for The Rose Maid.

Clara Blandick, Earl Ryder, George Wellington, Edgar Norton, Frank L. Davis, Marie Hudspeth, Edith Higgins, Ines Seabury, Forest Seabury, Arvid Paulson, Hugo Korach, John Hartman, George Grimes, and John McAllister, for David Belasco's vaudeville revival of Madame Butterfly.

THE STOCK COMPANIES.

Royal Tracey has joined the Albee Stock company in Providence, R. I.

Edward Hass Robins, Godfrey Matthews, J. Hammond Dailey, Jerome Renner, Carson Davenport, Aline McDermott, Julia Blanc, Doris Wooldridge, and Ernest Maughlin are in the roster of the Columbia Players in Washington, D. C.

Leiah Hallack celebrated on March 14 her five hundredth consecutive performance as leading lady with the Bijou Theatre Stock company, Woonsocket, R. I. There was a remarkable demonstration of appreciation from the townspeople and the actress received many gifts, more than a few from the workers in the factories and mills.

J. Frank Burke, William Dills, Earl Dwyer, Ronald Bradbury, Walter Gilbert, Richard Vivian, Fanchon Everhart, Marie Baker and Harrison J. Terry, have been signed for the Bijou Theatre Stock company, Portland, Ore., opening March 31. Later at this theatre, Ferris Hartman will present Walter De Leon and "Muggins" Davies in musical comedies.

REFLECTIONS.

Klaw and Erlanger have acquired, through Alice Kauser, the American rights to Edward Knoblauch and Arnold Bennett's London success, Milestones. It will be presented here next season by an English company.

Germaine Schnitzer, the Viennese pianist, who has already made two concert tours of America, is to return for a third tour lasting from January to April, under the management of Haensel and Jones.

Edgar Selden has started the Edgar Selden Music Publishing and Production Company, and has opened a temporary office at 1560 Broadway.

Mrs. Caroline Bond has secured a court order requiring her husband, Frederick Bond, to show cause why he should not be held in contempt for nonpayment of alimony.

Lewis Waller announces an early special matinee at Daly's of W. Somerset Maugham's comedy, The Explorer, which Mr. Waller played in London.

The first anniversary of the Winter Garden was celebrated by a dinner to the company on March 21. The speakers were William J. Wilson, Stella Mayhew, Barney Bernard, Al Jolson, Stanley Sharpe and Agnes Richter.

George Fish has assumed the management of the Empress Theatre, Cincinnati.

Another stage aeroplane fell on March 17. This time it was Arthur La Vine, who was slightly injured at the Miles Theatre, Detroit.

The Aborn Opera company will open a Summer season at the Academy of Music, Brooklyn, on April 8.

THE CALLBOY'S COMMENTS.

Marguerita Sylva has announced in Cleveland that, like as not, she may marry the former King of Portugal, who was said to have spent considerable time and money on a young Parisienne who was in this city not long ago. Also Miss Sylva stated that she is being followed from town to town now by a French manufacturer of perfumes, who seeks to wed her, but that she has quite made up her mind to corral the king. "The poor king," says she, "has neither a throne, nor a wife. He has my sympathy." Assuredly the king is fortunate to have some one so considerate of his unhappy plight.

Excuse Me (Eastern) landed in Syracuse a few weeks ago under peculiar auspices. A blizzard had assailed the train on the way to the Salt City and the railway men had left behind the scenery car in order to smuggle the coaches through the snow. The players accordingly reached the town two days before the scenery and the management of the Empire Theatre gave the audience a treat by permitting them to see the stage set when the baggage at length turned up. The stage hands scored a real hit with the paid admissions and came in for a hearty round of applause.

Another snowbound story hails from farther West and concerns a Santa Fé train that was halted by the elements at Garden City, Kan. A theatrical company on the held-up train gave a performance to kill time and the railway had to pay for everything that any one wanted to eat. But Kansas is a dry State and the water was unpopular with the snowbound passengers. Finally a stranger came through the aisles of the cars, bearing a basket filled with bottles that looked pretty good.

"Have some tea?" he asked, with a meaning wink.

"Sure," the passengers replied with one accord as each corralled a bottle at one dollar per.

"Don't drink until I make a getaway," cautioned the dispenser. "I might be pinched." When he was safely away the bottles were tapped. It was real tea, all right, and the victims complained to the Mayor, but he could only laugh.

They who scan the daily prints were overcome the other day to read of the truly awful happening to Mrs. Al H. Woods, she who used to be Louise Beaton. This lady, it seems, on a voyage hither from Europe was fain to eat onions, the fragrance of which edibles vastly affronted the nostrils of a male fellow passenger. His more or less peaceful protests failing to prevail upon Mrs. Woods to discontinue her onion diet, the chap finally arose at the table and publicly denounced her unswerving devotion to the aromatic vegetable. Thereupon the actress waxed hysterical and smote the protesting person with a plateful of steak and onions. He was advised by the captain to remain in his room during the remainder of the trip and prudently did so. Mr. Woods met his wife at the pier having been informed of this amazing outbreak upon the high seas, but attempted to wreak no vengeance upon the non-vegetarian. The price of onions remains about the same.

Accepting the word of the *Texas Magazine*, it would appear that the Island Continent is a pretty good sort of a stamping ground for theatre folk. The Antipodeans seem to be most appreciative. Quoting an actor recently returned from the other end of the earth, the magazine says:

"Australia's the place!" the actor cried, enthusiastically. "If a pretty actress makes a hit over there the warm-hearted Australians aren't content with passing flowers over the footlights to her. No, no. They pass her a box of gloves, a dozen pairs of silk stockings, a turkey, a fur muff, or a case of wine. Why, in Milparinka, my wife got passed a Callot dress, a Lewis hat, and ten pounds of writing paper. As for me, do you see these pants? Passed up to me by a distinguished society matron of Murrumburrah. How do you like this shirt? It's one of a half dozen that I got from a Mudgee girl. And this fur-lined coat, my boy, is the real thing—none of your cheap and nasty imitations—but real rat—genuine Australian rat. I thought I'd drop when a Gulgong usher passed it over the footlights with the compliments of the Gulgong Bachelor Girls' Social."

Frank McIntyre is disconsolate over losing the chance of his life—maybe. For more than a year he had been in correspondence with a fair young authoress of Charleston, S. C., and had come to think he could almost see himself in a play that she had written and had told him about but which he had not been privileged to peruse. Mr. McIntyre played Charleston recently in Snobs and the lovely dramatist called upon him to deliver her script. But the moment she met the actor the sweet creature exclaimed:

"Oh, my goodness, Mr. McIntyre, my play would never fit you, because in the big scene the leading woman carries you out of a burning building, and if I changed this situation I wouldn't have any play."

Inasmuch as Mr. McIntyre's weight hovers around the 260 mark, it is apparent that it would be hard to find a leading lady who could encircle his sylph-like waist with her arms and do a marathon down a winding staircase, such as the scene-plot of the play demanded.

THE CALLBOY.

GEORGE W. PAIGE

PROFESSOR MABOON in THE GIRL FROM RECTOR'S

(3D SEASON)

"Without robbing others of their just laurels, the palm of excellence must easily go to George W. Paige as Prof. Aubrey Maboon. He has at times an unctuous comedy and again a Francis Wilsonesque mode of expression that forces what otherwise might be a rather meaningless minor character part into one which dominates the play. Paige is as delightful a comedian of the droll type as has appeared on the local board for some time. At times he seems almost the reincarnation of Sol Smith Russell with his quiet comedy. There is nothing boisterous, no catering to clap-trap effect. Paige depends entirely upon himself and doesn't need anything else."—*Nashville Democrat, March 5, 1912.*

"The best acting is done by George W. Paige, seen here before in his role of Prof. Aubrey Maboon. Mr. Paige has the instincts of the true actor, holding his strength in reserve instead of giving way to temptations to burlesque a situation. There are many 'stars' on the stage with far fewer capabilities than his. The audience yesterday afternoon seemed to appreciate many of the finer points of his acting, proving that 'playing down to an audience' is a mistake."—*Indianapolis Star, Jan. 5, 1912.*

"The most delightful exception to this and the only thing that made the play worth seeing was the work of George W. Paige as Prof. Aubrey Maboon. Mr. Paige will be pleasantly remembered as playing the same part last year at the Shubert Theatre. Mr. Paige is an able comedian and his work last night was very artistic. In facial expression and voice he was exceptionally good."—*Birmingham Age-Herald, Sept. 13, 1911.*

"The company is unusually capable, especially good work being done by George W. Paige as Prof. Aubrey Maboon."—*Louisville Courier-Journal, Jan. 22, 1912.*

"About all he has to do to get a laugh out of his audience is to sidle onto the stage and his object is attained."—*Atlanta Constitution, Feb 20, 1912.*

"Special mention must be made of George W. Paige as Prof. Aubrey Maboon and it is safe to say that the part has never been better played."—*Atlanta Journal, Feb. 20, 1912.*

"George W. Paige, as Professor Maboon, is a whole menagerie of monkeys when it comes to fun-making. His droll humor would come very near making an Indian cigar sign laugh."—*Atlanta Georgian and News, Feb. 20, 1912.*

"George W. Paige, who played the part of Prof. Aubrey Maboon last season, was seen in the same role, and was applauded time and again for his clever work."—*N. O. Daily States, Sept. 18, 1911.*

"Paige is an accomplished actor."—*N. O. Daily Picayune, Sept. 18, 1911.*

"George W. Paige, as Prof. Maboon, affianced husband of the girl who causes 'Dicky Boy' to want to reform, easily carries off the biggest meed of praise and popularity in this company, with his droll handling of a part which furnishes an abundance of amusement."—*Chattanooga Times, Feb. 2, 1912.*

Manhattan Theatre This Week.

NEW ACT BY JULIUS STEGER.

Julius Steger presented Justice by Edgar James at the Alhambra last week. It is vouched for by the warden of Sing Sing prison as a true story. The prisoner has been confined to State's prison for nineteen years through the miscarriage of justice. He was found guilty of murder in the second degree. The Governor's secretary has followed up the case, and has found evidence to prove that the man has been convicted of a crime of which he was innocent. He is pardoned. But in the meanwhile the woman he had married and loved above all the world, had died. His tottering mother has come for him, and they go together out of the prison. The tragedy has a wide appeal for vaudeville audiences, and acts quickly and poignantly. Mr. Steger used a reserved method, which made his big moment the more convincing. He was supported by Frederick Esmelton, Fred G. Hearn, George H. Wiseman and Adele Clark.

FALL RIVER.

Walter Fenner Welcomed by Many Friends—Personal Mention and Items of News.

The Rosary opened at the Academy March 14-16, and pleased audiences ranging from fair to good. Walter S. S. Fenner, who enjoyed his vacation the past Summer at Tiverton, R. I., where he made a host of friends was again seen in the part of Kenward Wright, and delighted his friends by his excellent portrayal of the character. Grace E. Reading in the dual role of the twin sisters was exceedingly good. Get-Rich-Quick Wallingford came 18, matinee and night, and drew large attendance; the co. was one of unusual excellence. James Manning in the title-role scored a big hit. Rose Lapous was charming as Fannie Jasper, and won all by her splendid performance. A splendid performance; gave the very best of satisfaction; this is a great Cohan town, all of his attractions drawing capacity. Baby Mine is underlined; then all attractions will be transferred to the Savoy.

Sophye Barnard, late prima donna with Raymond Hitchcock in The Red Widow, made her first appearance in vaudeville at the Savoy 18-23, and scored the greatest hit of the season. Miss Barnard was accorded an ovation at every performance.

Mrs. E. W. Rowland, Jr. (Grace Childers), is one of the leading principals with School Days this season. Mr. Rowland, Jr., is manager of The Rosary again this season. Grace E. Reading, who was taken seriously ill when here with The Rosary last season, returned to the co. 14-16. Mr. Fenner was entertained by friends at their home during his engagement. J. Fred Miller left for Youngstown, O., 18, where he will manage the Wright Huntington Stock co. Mr. Miller was accompanied by his wife. Daniel Jarrett, Jr., of The Grain of Dust co., was the guest of Mr. and Mrs. George Cusack 11-13. The opening of Breezy Knoll Bungalow, Tiverton, R. I., will take place April 3; this is a favorite resting place for visiting professionals. Baby Mine is underlined for 26. The Rosary will close their season April 27, at Scranton, Pa. Thomas E. Shea, at Lowell, Mass., 23. Leslie Palmer (Mrs. H. D. Humphrey) will soon play a short season in the vaudeville theatres of the East. The Lonergan Stock co. still continues to do an immense business at Hathaway's, New Bedford. Robert Ousick, James Cummings, and Frank Lynch, of this city, were given a warm welcome by their many friends during the engagement of the Get-Rich-Quick Wallingford co. 18. Manager W. F. Mason, of this city, entertained several friends 18. Manager George Hill was in town 15, the guest of James T. Driscoll. The many friends of J. Fred Miller presented him with a handsome traveling bag just before his departure for Youngstown, O., 18. Clary and Co., of this city, have made a special hat called the Wallingford, and each of the male members of that co. are wearing one.

After April 1 pictures and vaudeville are to be presented at the Academy of Music, and the traveling cos., with drama, are to be put on at the Savoy, replacing the high-class vaudeville that has been produced there since 1908. Julius Cahn, lessee and manager of the two theatres, announced this change in policy late last week. All the road cos. that have been booked for the Academy from April 1 until the end of the season will be put on at the Savoy, and that theatre will, it is understood, be closed when the season for traveling cos. closes. The Academy will open with pictures and vaudeville early in April, possibly April 1, but more probably the following Monday. It is expected to be kept open during the Summer. Mr. Cahn holds long leases on both theatres. The combination of picture shows or "pictures," as they are known in theatrical circles and vaudeville, can be put on at less cost than either all vaudeville of high class or plays presented by road cos. It is, therefore, possible to have a reduced charge of admission. Both the entertainment and the low prices please the local public. Apparently Mr. Cahn has decided that the Academy, which he holds at a high rental, will pay him better if low priced popular entertainments are presented there. In turning the Savoy over to regular drama, he will cut out from his personal direction and control here exclusively vaudeville entertainment.

W. F. ORR.

ST. LOUIS.

James Montgomery's Ready Money Successfully Staged.—Sothern and Marlowe at the Shubert.

Helen Ware was seen in The Price at the Century March 17-23. The play drew good crowds who showed appreciation. Miss Ware as Ethel Tuscani was well cast and pleased. Tyrone Power in The Servant in the House 24-30.

The Spring Maid opened its last week at the Olympic 17-23. The crowds were not as large as those of the opening week. Christie Macdonald, Ann Tasker, and Tom Naughton continue to hold their popularity. Other favorites were Jessie Bradbury, Ben Hendricks, Arthur Boyd, Thomas Conkey, and Charles W. Meyers. Blanche Bates in Nobody's Widow 24-30.

Ready Money, the new comedy by James Montgomery, was on view at the Garrick 17-23, where it proved to be a success. William Courtenay, Joseph Kilgour, Ivy Troutman, Ben Johnson, and Scott Cooper are the most distinguished members of an admirable co. Others in the co. who deserve credit for good work were James Bradbury, Henry Miller, Jr., Ida Darling, Gwendoline Pierce, and Regina Connelli. Little Women 24-30.

Sothern and Marlowe at the Shubert Theatre 18-23 played to capacity houses. Taming of the Shrew initiated the combined stellar engagement. The house was practically sold out, encouraging the visiting management to the arrangement of an extra matinee, which was announced for Friday, when Hamlet was the bill. They presented Macbeth, Merchant of Venice, Romeo and Juliet, As You Like It, and Twelfth Night. The Chocolate Soldier 24-30.

Hanlon Brothers' Fantasma was on view at American Theatre 17-23. This bright and witty production is too well known to require much comment. The cast was well chosen and was heartily appreciated by good audiences. The Girl in the Taxi 24-30.

Otis Knight and Frances Dever, novelty singers in Tilly and Ezra, singing some of Mr. Knight's latest compositions, headlined the bill at the New Columbia 17-23. Other good features were Theodore Roberts in a comedy-drama of Western life, Madame Besson, Sharp and Wilkes, Mosher, Hayes and Mosher. The headline feature will be Bud Fisher, father of Mutt and Jeff, 24-30.

Sam Rice and his Daffydils drew well at the Standard 17-23. Abdul Hashi's Three Wives was the feature. Pacemakers and Jim Flynn 24-30.

VIVIAN C. WATKINS.

PROVIDENCE.

Helen Scott with the Empire Stock Appreciated—Good Prospects for Summer Stock.

The Empire Stock co. proved its calibre March 18-23 by a fine presentation of Fifty Miles from Boston. Helen Scott easily carries off the vocal honors. Mid-Channel 25-30.

The Penalty, which was at the Imperial 18-23, developed into a thoroughly interesting attraction, capably presented by a clever co. Black Patti 25-30.

The Big International bill was on view during the current week at Keith's. Each act represented a different race. Heading the list was Louise Agnese and the Irish Singers.

The Trocadero Burlesquers, with Frank Finney, held the boards at the Westminster 18-23 with a bright and snappy performance. Good business prevailed. The Knickerbockers 25-30.

A most remarkable collection of the kinemacolor pictures of the great Durbar in India were shown at the Providence Opera House throughout the week. John Mason in As a Man Thinks 25-30.

Royal Tracy has been engaged by Manager Lovenberg to replace C. Wilson Hummell in comedy roles with the Albee Stock co., which opens its season April 15. Mr. Hummell was released at his own request to accept a stage manager's berth of another stock co.

Some indication of how firmly the Albee Stock co. is entrenched in the hearts of local theatregoers may be had from the report that something over 3,000 regular subscribers have taken seats for the Summer since the opening of the sale Monday, 18.

H. F. HYLAND.

BUFFALO.

James T. Powers in Two Little Brides—Beulah Poynter at the Lyric.

At the Star March 18-23, Robert Hilliard was seen in A Fool There Was for the third time here, attracting only light attendance.

Before a small audience at the Twin 18 was presented Two Little Brides, James T. Powers's latest vehicle. Grace Kennicott and Frances Cameron shared honors with the star.

Beulah Poynter in A Kentucky Romance will be at the Lyric all week. She plays the role of Cynthia with charming naturalness, and receives excellent support from her co.

The Tast Girls, with Henry Fink the principal funmaker, crowded the Garden Theatre at its two performances yesterday. The co. of clever entertainers will be here all the week.

Louie A. Simon and Katherine Osterman made a great hit at Shea's Theatre in a musical comedy, entitled A Persian Garden; they were assisted by a co. of fourteen. Just a Little Fun by Mac Melville and Robert Higgins was fine. James Harrigan, the talkative juggler, did clever things. The Du Ball Brothers had a dancing sketch that was out of the ordinary. With the others a clever bill was produced.

The Jardin de Paris Girls in A Day and a Night captivated two capacity houses at the Lafayette Theatre. The entire co. sang and danced its way into high favor.

J. W. B.

SALT LAKE CITY.

Fiftieth Anniversary Appropriately Observed—Harry B. Emery Greeted by Old Friends.

The first performance ever given in the Salt Lake Theatre occurred March 8, 1862, the bill being The Pride of the Market, followed by the farce, The Tailor of Tamworth; or, State Secrets. To celebrate the fiftieth anniversary of this event, Manager George D. Pyper invited all those still living who assisted in either the opening or building of the theatre to be his guests of honor at the performance of Robin Hood. Over two hundred and fifty responded, besides many now living in other cities sent letters reminiscent of early days. This theatre was built by "donations," as then called. Each person who could work at building or furnish supplies were given due bills, payable in theatre tickets. Many of these due bills were not turned in for years, but were paid to tickets when presented. Many persons furnished produce from garden, field and farm, which was, in turn, paid to those whose entire time was required at the building. In this way this still unsurpassed theatre was erected at a time when (as a workman, personally, told the writer) there could not be nails enough found nor made here to enable the carpenters to use what they required, and in forming the timbers for the eighty-foot proscenium arch, and in many other parts the lamina, instead of being spiked with nails, were bored and pinned with wooden pegs. Nails were at that time regularly sold at 50 cents per pound. Notwithstanding all the difficulties were overcome and the community was provided with a house of amusement which, fifty years afterward, is able to handle the largest and most up-to-date offerings, and whose acoustic and visual properties are still ahead of many theatres built since. The commemorative performance was given by the Salt Lake Opera co. of local talent, who presented Robin Hood in a manner worthy of the highest praise. Between the acts were shown lantern slides, made from early photographs of those who "trod the boards" at that time. Early programmes were also shown, also an invitation issued by Brigham Young to Barney L. Adams, father to Annie Asenath Adams and grandfather to Maude Adams. This invited him "and family" to be present at the dedication of the theatre, and in a footnote stated that, as the theatre was not yet finished, all should come warmly clothed. The pictures were each enthusiastically received, faces of such professionals as Julia Dean Hayne, George Pauncefort, Couldock, and many others proved a great pleasure to the hundreds of old and new theatregoers of Salt Lake.

At the Colonial the Aborn Opera co. presented The Bohemian Girl 10-13 to business fair to good. Besides giving a splendid performance of this well-known opera, the introduction of the Tuzani Whirlwind Araba and the Dance of the Hours Ballet from Gioconda proved extremely popular. Harry B. Emery, manager of the co., who is a Salt Lake man, spent all his spare time shaking hands with old friends. He was also an interested spectator of the old pictures shown at the Salt Lake Theatre, where he began his stage career.

At the Garrick Thurston Hall and Ida Adair, supported by the regular stock co., presented The Dollar Mark week of 11 to good business.

Helen Collier, of the Garrick Stock co., who recently underwent a surgical operation on her throat, is out of the hospital, and will soon rejoin the co.

C. E. JOHNSON.

SPOKANE.

G. R. Q. Wallingford's Profitable Visit to the Auditorium—Jessie Shirley Scored.

Get-Rich-Quick Wallingford played to good business at four performances at the Auditorium March 15-17. Madame Schumann-Heink 18. Mutt and Jeff 19, 20. Rob Roy 23, 24 canceled. Mrs. Leslie Carter in Two Women 27, 28.

The Girl Raffles, with Jessie Shirley in the same part and Paul Harvey as Burke scored nicely at the American Theatre 10-16. The Rocky Road to Dublin 17-23.

Edward S. Diamond, former business manager for the Baker Stock co., now ahead of the Rob Roy co., was here last week on the way to Canada.

Marie Baker of the Jessie Shirley Stock co., will join the Baker Stock co. at Portland at the close of the co.'s engagement at the American Theatre here 30. The Shirleys will open at the Seattle Theatre April 14.

Rex Theatre Co. has taken over the Empire Theatre in Spokane. The house will be remodeled at a cost of $5,000, and will be reopened as the Rex April 15. The incorporators are: F. S. McWilliams, C. D. Robinson, and B. W. Cowland. The latter formerly managed the Dreamland Amusement Co.'s three houses at Butte, Mont., and, since coming to Spokane a year ago, has had charge of the Isis Theatre. He will have charge of the new theatre.

Charles Potestio, publicity manager of the Auditorium, who came to Spokane eleven years ago as a clarionet player in Ellery's Band, of which Creatore was then leader, has declined an offer to become advertising agent for the Cort Theatre in San Francisco, preferring to remain in the Northwest.

Mattie Lockette, playing at the Empress Theatre last week, scored in her Mary Jane stunt at the St. Patrick's Day celebration at the Inland Club, of Spokane, 19. Others on the programme were: Jake Hill, Willie Field, E. O. Callaghan, George Grieble, Lester P. Blinn, John B. Gorman, and Charles Brand, formerly first flutist of the St. Paul Symphony Orchestra, and Hoss Spaulding and Boutar.

Abraham Geiger Lodge, No. 423, I. O. B'nai B'rith adopted resolutions at its last meeting to advise managers of Spokane playhouses that "we earnestly pledge ourselves, and, as far as we can, all members of our race to abstain from patronizing any playhouse that may hereafter introduce anything that may reflect in the least on our race or creed." The protest was called forth by a singing cartoonist playing in a local house the week of 2.

W. S. McCREA.

INDIANAPOLIS.

Good Bills and Business at All Houses—Holden Players to Return.

Hanky Panky, a riot of fun and nonsense, played to large, well pleased audiences at the Shubert Murat March 4-6. Max Rogers, who has not been seen here for some time, received a hearty welcome, and was ably assisted in his funmaking by Bobby North and Harry Cooper. Carter De Haven, Flora Parker, Florence Moore, William Montgomery, and Hush Cameron, all favorites, danced and sang to the evident enjoyment of all, and were encored time and again. The production was nicely staged and costumed. Opening night the Shriners had their second theatre party of the season, occupying the entire house. Bonci 13. David Barats and Yiddish co. in The Awakening 14. Everywoman 18-23.

Margaret Anglin delighted a large audience in Green Stockings, in which she appeared to excellent advantage at English's 7. H. Reeves Smith's easy and finished performance as Colonel Smith added much to the evening of pleasure. Gertrude Hitz, Sally Williams, Wilfred Draycott, and Henry Vaughan were seen to advantage in their various roles. Charming Billie Burke drew the largest audiences of the week, playing to three capacity houses in The Runaway 8, 9, fascinating all alike in her light comedy role, which well suited her individual characteristics.

Tyrone Power, supported by a co. of fair ability, played a half week's engagement at English's 11-13 in The Servant in the House. The local press praised in high terms the work of Mr. Power, who is playing his original role, the Drain Man. The Fortune Hunter 15, 16 (return). Excuse Me 18-20. Louisiana Lou 21-23.

Mutt and Jeff with Rose Snow and Mart Healy in the title-roles, was well patronized and enjoyed by those who frequent the Park 11-16. The Newlyweds 18-23.

Irene Franklin, assisted by Burt Green at the piano, came, sang and conquered on her first appearance in this city, at Keith's, 11-16. Miss Franklin's conquest was complete and she will always be sure of a rousing welcome as often as she comes. Brent Hayes created considerable enthusiasm by his skill as a banjoist. Madame Besson appeared in The Woman Who Knew, but had slight opportunity to show her ability as an actress.

Charles A. Holden, who for eight or nine seasons managed Spring and Summer stock cos. at the Park, has, after a few years' absence, again obtained that house and will open a season of stock April 22 following immediately the close of the regular season. The Majestic, which has been closed all Winter, will reopen the latter part of March with a stock co., so it is rumored.

All the carriers of the Indianapolis "News," besides the boys who sell the papers on the streets, were guests of Keith's Saturday morning, for the second time this season. Manager Ned Hastings had arranged a special bill, on which Irene Franklin, the headliner this week, cheerfully consented to appear with others who are on the regular bill.

PEARL KIRKWOOD.

PITTSBURGH.

Fritzi Scheff at the Alvin—Harry Davis Stock Company Added Another Success.

PITTSBURGH, March 26.—The Alvin has Fritzi Scheff in Night Birds the current week, and Law Fields's production of Hanky-Panky follows. The Chocolate Soldier was presented last week with the same co. which played an engagement at this house in December, with the exception of Charles Purcell, who made a handsome Lieutenant Bumerli, and his duets with Alice Yorke pleased immensely. Mildred Rogers, Alice Yorke, and Juanita Fletcher rendered their respective roles most acceptably, while George O'Donnell, as Captain Massakroff, and George Tallman, as Major Spiridoff, were effective. The chorus was good and the production well staged.

The Harry Davis Stock co. is presenting My Friend from India, with Leah, the Forsaken, and Twelfth Night in preparation. The Middleman was given an excellent production the past week, and Stage-Manager Long deserves much credit—especially for the realistic setting of the pottery works, which aroused much applause. Hal De Forest was very high-class for his masterful characterization of Peter Blenkarn, and Mary Hall made the best of the small part of Mary Blenkarn.

The Concert is the attraction at the Grand, and the following week will be filled by a Yiddish co. and varied bills, and after which will come Christie Macdonald in The Spring Maid for two weeks. Last week Billie Burke in The Runaway played to good sized audiences and played her role of Colette delightfully—completely captivating the audiences. She was supported by a capable co., among whom was Alice Gale, a former popular member of the Davis Stock co. here. The stage settings were very pleasing, especially the second act, showing the artist's studio.

The Light Eternal is the offering at the Lyceum and will be followed by Thurston, the magician, and School Days. Another week of well-filled houses greeted Mutt and Jeff during its return engagement of the past week.

The Tiger Lilies, with Matt Kennedy, is the bill at Harry Williams's Academy, and Imhoff, Conn & Imhoff's London Belles is that at the Gayety.

The Grand has a good and varied vaudeville bill.

ALBERT S. L. HEWER.

FAT VANISHES

ONE POUND A DAY

NEW DRUGLESS TREATMENT

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COMMENCE REDUCING AT ONCE

Thousands of Grateful Patrons Praise My Wondrous Drugless Fat Treatment

$5,000.00 IN GOLD IF I FAIL

FAT GOES QUICK—NEW WAY

My friends were charitable and called it Obesity; others said I was STOUT, but I knew it was just bulky fat. I was miserable, do as I would, if too stout. To reduce your weight was easy, so I did. I FOUND THE CAUSE—THE REST WAS EASY. Before I succeeded, I tried everything within, and some things beyond reason. It was maddening, disgusting. All I had to do was remove the cause, and I succeeded, that by my simple treatment, without drugs, medicine, violent exercises, or starvation diet, I reduced my enormous weight permanently, quickly and positively without harm to myself while taking treatment or afterwards, and I guarantee that you can reduce as little or as much fat as you desire, with my treatment just as I did. WAS A SUCCESS AT LAST. With my safe, scientific and natural treatment quick results are pleasantly obtained without straps, belts, rubber jackets, sweating, electricity, soap, salts, pills, oils, cathartics, drugs or medicines of any description, making it positively the greatest, most eagerly sought treatment the world has ever known. If you are interested in your own happiness, health and figure, you will let me tell you how to reduce fat. "Nature's Way," the true way—my way. BETTER GET RID OF FAT BEFORE FAT GETS RID OF YOU. It is astonishing the thousands of grateful letters I am receiving. J. E. Bolaffe, Box 402, Great Bend, Kan., lost fifty pounds with my harmless treatment. W. L. Schmitz, Monroeville, Minn., lost 30 pounds. Mamie McNelly, Decatur, Mo., lost 65 pounds with this new treatment. Mrs. Bessie Smith, Los Angeles, lost 164 lbs. safely, and I can send you thousands of names of satisfied patrons.

I publish a book, entitled: "Weight Reduction Without Drugs," which I send free and prepaid so that you may know of my successful treatment and be able to permanently reduce your weight, secretly, without harming yourself. I offer $5,000 in cash if I fail to prove that my great drugless treatment is anything but safe, quick and harmless in fat-reduction. Don't fail to write to-day for my free book.

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To new subscribers, never before on our books, we will send THE DRAMATIC MIRROR for 3 months (thirteen weeks) on receipt of 50c., payable in advance. This special offer is made direct, and not through any agent. Canadian subscribers under this offer must remit 75c., to cover Canada postage.

THE CHICAGO STAGE

The Drama Players Congratulated for Good Work—Richard Bennett's Plans Outlined—Graham Moffatt to Present More Scotch Plays

(*Special to The Mirror.*)

CHICAGO, March 25.—The strength of the Drama Players was emphasized the past week at the Lyric Theatre by the presentation of a play in a most effective manner, with Herbert Kelcey out of the cast and Effie Shannon in a role which was far from being a leading one, though she played it for all that its lines and situations called for, and despite its almost colorless type, investing it with an interest and a strength that only a true artist could impart to it. Gold is the title of the play, which was written by Ancelle Hunter, and it pictures a New England family, though scarcely typical in some of its characters, the head of which has miserly characteristics and is possessed of more property than he allows his family to think. But he keeps them on short rations, stinting them in every direction and in every way imaginable. He is a tyrant in his home and abuses both wife and daughters freely, and the family is in a constant turmoil, the wife "going by the gas route" at the close of the first act—one daughter, Paula (Hedwig Reicher), marrying unfortunately, and another, Lois (Renee Kelly), becoming sin-stained after leaving home "to see the world," and finding only illicit pleasures. In some respects, her character and that of her father, played by Lionel Belmore, are the best played of the cast, though one must not overlook the conscientious way in which Miss Shannon handles her thankless part. Mr. Belmore's "hard business man," finally degenerating into a decrepit, half-crazy imbecile, showing maniacal delight in handling gold coins, is realistic and artistic. Eugenie Woodward as an old maid on matrimony bent, with Mr. Belmore's Jonathan Batcheider, was played interestingly. If the players are not to be congratulated on their play altogether, they certainly can be on their playing.

Last week the Chicago and Canadian "Bunty" companies made an exchange of players—Molly MacIntyre, Neil McNeil, and Lenore Phelps, who have been acting as Bunty, Rab, and Teenie in the Scotch play at the Princess Theatre, went to Toronto to play, and the corresponding members of the Northern cast came to the Princess.

It is given out that the first American production of Augustus Thomas's new play, When It Comes Home, will be at the Illinois Theatre April 8.

Clinton E. Lloyd, of A Night With the Poets, is giving his new playlet, Striking a Balance, in the East, after a tour of the Central States.

John Drew's play, which he will bring to Powers's Theatre Easter Monday, is entitled A Single Man, and in the company in his support will be Mary Boland, Thais Lawton, Louise Drew, Carroll McComas, Clara Bracy and others.

It is stated that Ann Boyd, the play made from Will N. Harben's novel, is being prepared for exploitation in this city—possibly at the Olympic on March 31.

Henry Kitchell Webster, of Evanston, is the author of June Madness, which will be produced by the Drama Players on March 27.

The Only Sam, Winchell Smith's new contribution to the comedy stage as exploited by Thomas Ross and his co. at Powers's Theatre, is a document of "contemporaneous human interest." Mr. Ross portrays with pleasing finesse the transformation of a young wastrel into a sterling defender of his mother and a man of brilliant business ability. Its popular success is unquestioned, and the local reviewers were practically unanimous in commending the work done by dramatist, star and co. Full houses have greeted the play since its first presentation at Powers's.

Margaret Illington's engagement in Kindling will end at the Cort Theatre next Saturday, and Mr. Fraser's production of James Montgomery's new farce, Ready Money, will arrive the day after. William Courtenay and Joseph Kilgour will play the leading parts in the farce.

Richard Bennett's plans, as outlined to Mr. Hall of the Journal," include the spending of the late spring and early summer, acting with stock cos., in San Francisco and Los Angeles. With the stock co. he will tryout the play he has tentatively chosen for his use next season. It is a political comedy, the first work of a young writer named Fred Landis, and has the title, The People Are Coming. It is said already to have received the indorsement of ex-President Roosevelt. While in the West, Mr. Bennett will also make a test of the value of a play made by Winchell Smith from the Harrison novel, "Queed," and will revive Shaw's The Devil's Disciple, and undertake to satisfy his chief ambition by acting Eugene Brieux's Damaged Goods before invited audiences. Bennett has returned to Mrs. Burnett the manuscript of the play, O Selden, her own dramatization of her novel, "The Shuttle." The actor says the materials of the novel do not fuse well in a play.

The author of Bunty Pulls the Strings, Graham Moffatt, is now in Chicago. To an interviewer, he says: "I am contemplating booking some American theatres with Scotch plays and Scotch players. The next play, The Concealed Rod, will be here at the Palace Theatre soon, and it is entirely Scotch, rather modern, and played by Scotch players that I brought over with me this time. It is only a vaudeville sketch; but I will lengthen it and make a three-act play of it should it take well." Judging from the quality of Bunty, one can regard this as a promise, and not as a threat.

The Chocolate Soldier, with an orchestra of forty, opened at the American Music Hall tonight.

Henry Mitchell Webster's new play, June Madness, will receive its first performance by the Drama Players next Wednesday. Mr. Webster is a resident of our literary suburb, Evanston, and his play is the third of the three dramas by native writers selected for production by the Players. Like Gold, it has a risque plot, and the quidnuncs are agape.

The co. which has been presenting The Rose of Panama at the American closed its engagement last Saturday night and disbanded.

Last Tuesday night a change was made in the cast of The Trail of the Lonesome Pine, Violet Reed replacing Alice Lindahl.

Bert L. Taylor, who writes the humorous column for the "Daily Tribune," is author of the following paragraph: "One of the interesting results of the experiment known as the Drama Players is the fact that persons who at the outset were regarded as arch enemies, or at least unsympathetic, are now saying the kindest words about it, while many of the initial boosters have gone to the other extreme." These remarks may have been inspired by the "confusion of tongues" among local reviewers concerning the merits of the Players' production of Gold.

Thomas Ross seems to have made a strong hit in The Only Son. Efforts are being made to secure an extended engagement at another Loop theatre after he leaves Powers's.

Nazimova in The Marionettes opens at the Illinois to-night.

Last night The Never Homes began an engagement at the Garrick Theatre. George Monroe is the leading fun-maker in the cast, assisted by Jess Dandy, Lillian Herlein, Bessie Clifford, and Al. Leech.

Chicago managers have decided to make a change in advertising that will cost the great lithographic houses a fortune annually. They have tentatively agreed that they will not use the lithographs such as now adorn (?) hotel lobbies and show windows when advertising their attractions. "Stretchers" and "tacking cards" also are to be eliminated. While all the managers practically are agreed on this, formal action must be taken at a later date because of the necessity of some of their number communicating with the Eastern interests with which their houses are associated. The proposed move will hit the pass evil a solar plexus blow, which cannot fail to be seen when the statement is made that it is estimated that between ten and sixteen thousand passes are issued weekly by sixteen theatres in Chicago on account of window displays and billboards.

It is stated that for his new comedy, When It Comes Home, to open at the Illinois on April 9, Augustus Thomas has engaged Ffolliott Paget, Louise Muldener, John Findlay, Reginald Mason, George Clarke, Earle Browne, William Courtleigh, Joseph Tunby, Gail Kane, Eileen Errole, and Violet Howard.

It has been claimed that high prices for theatre tickets have caused poor business in Chicago. The American Music Hall offers The Chocolate Soldier this evening with an orchestra of forty pieces and a fine cast, and a dollar scale for tickets at night and half that at bargain matinees. The experiment may prove something, as the opera is popular, beautiful, and attractive, the orchestra superexcellent and the cast above the ordinary.

When Louisiana Lou started the management booked a three nights' engagement at Indianapolis with the "original co." for the latter half of last week, but the musical comedy was holding the stage to capacity at the La Salle when the date came around. However, a contract is a contract, so Manager Askin called in his traveling co. to do duty on the home stage and sent the home co. on a tour for three nights only. The traveling co. includes Victor Morley, Angelina Novasio, Thomas C. Leary, and Samuel Liebert, the latter playing in Alexander Carr's part Thursday and Friday nights and Harry First taking the part at the Saturday performance.

Osborne Glennon has been engaged by John Cort to alternate with Forrest Huff, principal tenor in The Rose of Panama.

Two stellar features of unusual importance, Arnold Daly and Carrie De Mar, are at the top of the list of entertainers at the Majestic for this week, each giving a special sketch. Burns and Fulton, Conlin, Steel and Carr, Ed. F. Reynard, Tim Cronin, the Nat Nazarro Troupe, and Herbert's Dogs complete this bill.

White City is the first in the field with its announcement of opening, and while the ground still is covered with snow and the frost still in the air, preparations are under way at the South Side resort. The officials at the park are practically the same as last season.

The Other Girl is the title of a new musical comedy, book by Bruce Whitney, of Chicago, and music by Charles Miller and Charles C. Whitney. The piece will be offered by local talent in Peoria, Ill., some time in April, and afterward will probably be brought to Chicago for a run.

Phenomenal has been the growth of the Western Vaudeville Managers' Association, under the management of Charles E. Bray, and it never was better illustrated than during the past week, when many of the affiliations of this big concern moved into their offices on the tenth floor of the Majestic Theatre Building, this making three complete floors that are now in active use by the concern.

Charles Miller is arranging the music of The Modern Eve, which will be presented at the Garrick later in the season. Will M. Hough, of the old team of Adams and Hough, is putting the book into English.

We have had a week of most delicious old-time comedy at the Blackstone, where Elsie Ferguson, supported by a competent co., has appeared in The First Lady in the Land. It is but a step for Miss Ferguson from Such a Little Queen, in which she was seen last year, to the present vehicle for her pretty comedy gifts, and she takes the step most daintily. She is thoroughly at home in the bright lines and most piquant in her marks of heredity—her Quaker father showing most frequently, and again her Irish mother breaking loose in by-play as well as in quips and situations most delightfully. It is a pretty combination and beautifully carried out. Frederick Perry as Aaron Burr is very effective, Lowell Sherman's James Madison is a careful and intelligent study, and in fact the entire cast produces the old Colonial atmosphere in a way that makes a competent aid to the careful costumes of the various characters.

Officer 666 at George M. Cohan's Grand Opera House is doing a fine business. The play deserves its success and the management has spared no reasonable expense in its presentation. It is stated that more than $5,000 is the valuation of the sixty pictures that make up the Gladwin collection shown in the lobby. Many of the oils are copies of the works of the masters.

Arling Alcine, of the College Theatre Stock, has accepted an engagement with the Majestic Theatre Stock co., of Grand Rapids, opening Easter Sunday. This is his last week at the College. Grace Hamilton, known in private life as Mrs. Alcine, will also be a member of the Majestic co. Both players have earned wide recognition at the College and are prime favorites. Their departure will be regretted sincerely.

With Johnnie and Emma Ray, the Four Mortons, McKee Rankin, Jim Corbett, Herman Leib and co., and many other headline attractions, not forgetting J. Aldrich Libbey, playing the neighborhood houses about Chicago, there does not seem to be so much depression and hard times in that end of the business at least.

John Galsworthy, English novelist and playwright, was in Chicago for three days last week on a flying trip across the continent.

The engagement of Bunty Pulls the Strings is about to come to an end at the Princess. The new play by Bayard Veiller, called Within the Law, will be its successor. Emily Stevens, W. B. Mack, Howard Hall, Howard Esterbrook, Andrew Robson, and Georgia O'Ramey are in the cast.

The stock co. at the College Theatre will be strengthened next week by the addition of John Sherwin.

Jeannette Paterson is a recent addition to The Pink Lady co. at the Colonial. She has replaced Marguerite Wright.

Margaret Illington will take Kindling from the Cort Theatre at the end of this week. Her itinerary has been planned to include about twenty towns in Illinois, Indiana, and Wisconsin. She will remain in the Chicago territory for three weeks after leaving here and then will start toward the Pacific coast. Her season will continue until July 15.

Chicago is to have a hippodrome, seating 6,100. Property at Hubbard Court and Wabash Avenue was secured last Friday, and the building is to be completed within the next seven months. The annual rental is to be $56,000. Robert B. Forrester and William F. Berry, of St. Louis, and at least one Chicagoan are back of the project. It is stated that this will be the largest theatre auditorium in America. The stage is to be 61 by 59 feet. The circus ring will be 55 feet in circumference, and an aquatic tank 40 feet square will be under the stage. Steel and concrete will be the building material employed. The front of the house will be illuminated with 12,000 incandescent lights. J. H. Cabell will manage the house. The scale of prices will be 10 and 20 cents. Eight acts will be shown, and the entertainments will be of the continuous style, each of two hours' duration. This is the plan now announced, subject to variation as the project grows.

OTIS COLBURN.

THE CITY OF BROTHERLY LOVE

Preparations for Post Lenten Season—Sumurun, The Red Widow, Maggie Pepper, and the Case of Becky Among Current Attractions

(*Special to The Mirror.*)

PHILADELPHIA, March 26.—With the waning of the Lenten season and the approach of Easter, which means that the embargo against theatregoing is to be lifted, the managers are preparing for an increase in business. Several offerings which have had rather extended engagements are preparing to leave and announce "seats for last week on sale."

At the Lyric The Blue Bird closed an engagement begun Feb. 26, and was succeeded by Sumurun, fresh from a successful run in the West.

Naughty Marietta, with Emma Trentini in the title-role, completed a three weeks' engagement at the Chestnut Street Opera House, where business was fair and left for a Brooklyn engagement. The Rose Maid, one of the latest and sprightliest of the season's musical plays, is now at the Chestnut, and hopes to duplicate its great success in the "Hub."

Raymond Hitchcock opened last week at the Forrest in The Red Widow, and his success was instantaneous.

Rose Stahl in Maggie Pepper is the attraction at the Garrick, and it is surprising the number of persons that go twice to see this play. In fact, almost every night the boxes have been occupied by owners of some of the big department stores, and their comment is that the play is very realistic and presents some of the actual problems which confront both the proprietor and sales girl.

Frances Starr in The Case of Becky is in her final week at the Broad, and this play of dual personality is interesting large audiences nightly.

There is no diminution in the popularity of Trixie Friganza in The Sweetest Girl in Paris now at the Walnut, although the star gracefully shares leading honors with pretty and petite Violet MacMullen.

Over Night is closing a long engagement at the Adelphi, and next week Valeska Suratt in The Red Rose, will be seen in this theatre. Special mention should be made of Clem Bevins, who plays the part of the hotel clerk. He is a newcomer in the cast, and his acting insures the success of the second and third acts.

Mrs. Leffingwell's Boots was revived last week by the Orpheum Players at the Chestnut. The current attraction is of special interest, as it is the first presentation on any stage of a new society play, A Social Pirate, also known as The Skeleton in the Closet. The playwright is a well-known Philadelphian, James Francis Cooke, who is also well known as a musician. William Ingersoll plays the leading role of Sidney Cutting.

An excellent interpretation of In Old Kentucky, that delightful love drama, was given last week at popular prices at the Grand. This week one of the largest scenic productions on the road today is presented at the Grand, Polly of the Circus. The co. is well balanced, and the production is given under the personal direction of Frederic Thompson.

Eva Tanguay, "The English madcap artist," headed a high-class bill at Keith's last week, and Manager Jordan reports that business continues highly satisfactory.

The operatic season closed last week with a gala production of Louise. Mary Garden and Charles Dalmores singing the leading roles. The season was a great success from an artistic standpoint and a very satisfying one financially.

There was a good deal of high-class musical entertainment in Philadelphia last week. The Boston Symphony, with Homer as the soloist, was here early in the week. Bachaus, the well-known pianist, gave a splendid recital, and on Saturday evening a high-class Wagner programme was presented by our own musical organization, the Philadelphia Orchestra. This week a Schumann symphony will be given, and the soloist will be Madame Gerville-Reache.

At the American this week the Blaney Spooner Stock co. gave a fine performance of Sherlock Holmes in The Sign of the Four. The William Penn in West Philadelphia is continuing to present high-class vaudeville numbers, and this week an all-round first-class bill is headed by Master Gabriel and co. in a new and clever act, Little Kick.

Arnold Daly was to give a matinee last Thursday afternoon at the Walnut, but it was called off because of his indisposition.

Willard Spenser is personally directing the rehearsals of The Wild Goose, his latest operetta, which will be seen at the Adelphi later in the season.

The Local Drama League has been rather busy of late, and its membership is growing rapidly. Meetings are held frequently in some of the various theatres, and lectures are given on the current plays. The Blue Bird was discussed at the last meeting.

The Philadelphia Theatrical Treasurers' Association held its annual banquet on the roof-garden of the Continental last night, and had a very fine affair. The souvenirs were very elaborate. Raymond Hitchcock was the guest of honor, and there were 200 other guests.

Fred A. Nathan, of the Broad, is the president, and George Ashby, of the Garrick, was toastmaster. Alfred Hoegerle, of the Metropolitan Opera House, is the oldest theatrical treasurer in the city.

As the site for a large vaudeville theatre, Joseph Gardiner, of Hopkins, Milgram and Gardiner, owners of the Alhambra, has purchased a lot on South Broad Street, at the corner of Snyder and Passyunk avenues. The land and playhouse, which will have a seating capacity of 2,500, will represent an outlay of $200,000.

Felix Isman, who is almost as well known for his theatrical connections as for his real estate operations, has decided, it is said, to desert the latter and to devote all his time to the theatre, making his headquarters in New York.

J. SOLIS-COHEN, JR.

WASHINGTON NEWS

Montgomery and Stone's Third Visit Successful from All Viewpoints—Columbia Players Open to Enthusiastic Audience—Alexandre Viarda at the Belasco

(*Special to The Mirror.*)

Notwithstanding it was the third visit of Montgomery and Stone in The Old Town to Washington, the engagement just concluded at the National Theatre was in every respect as large and as successful as those of previous seasons. The supporting principals are most capable, and come in for a wide scope of praiseworthy approval, with individual success attained by Clara Palmer, Flossie Hope, W. J. McCarthy, Florence Topham, Helen Falconer, Edna Bates, and Charles Dox. Anna Held, the present week's attraction, crowds the house on the opening night with a big advance sale for the remainder of the week.

Amid a spontaneous outpouring of enthusiasm and well wishes, the Columbia Players were successfully launched during the past week upon what is assuredly expected to be a pleasurably extended Spring and Summer trip. Houses crowded to the doors gave full vent to the appreciation and delight of the season's opening. It was a big opening week, which to the layman strongly demonstrated the Columbia Players, in the light of an established institution, ovation after ovation was the pleasurable greeting at every performance extended the co., which is certainly a very strong and thoroughly reliable association of competent and capable players that will emphasize and enlarge any previous season's big clientele of admirers. The Rose of the Rancho, the initial offering, was a selection that was most agreeable, affording the management an opportunity to present in strong evidence the artistic breadth and talent of the scenic department. The original presentation was in no wise superior to this picturesque pictorial production, nor was the performance given in better form. Frances Neilson in the leading role of Juanita was loaded with honors and floral expressions of her very delightfully pleasing and artistic fulfillment of an intricate and spirited role that met every requirement. The Columbia Players has in Edwin H. Robins, the new leading man, a valuable actor of experience, of striking and pleasing personality with a naturalness that is effective—a present favorite—who gave to the role of Kearney, the Government agent, the true full value of a character of dominating importance. Godfrey Matthews, another strong newcomer, was most pleasing as Don Louis. Carson Davenport as Padre Antonio, George W. Barbier as Kinkaid, John M. Kline as Manol, J. Hammond Dalley as Lieutenant Larkin, Stanley James as Tomaso, Arthur Bitchie as Ortega, Carrie Thatcher as Senora Dona Petrona Castro, Julia Blanc as Senora Kenton, and Doris Wooldridge as Trinidad gave performances of leading roles that could not have been better presented. The current week's offering is Mrs. Dane's Defense, the opening performance being for a benefit of the Arab Patrol of Almas Temple, Ancient Order of the Mystic Shrine. Billie is in rehearsal.

Lew Dockstader's Minstrels was a most excellent drawing attraction at the Belasco Theatre.

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A New Comedy Drama, **THE WOMAN** By William C. De Mille.
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where his favorite blackface comedian supported this season by one of the best of singing and amusement cos. headed by Neil O'Brien, a tower of strength in himself, presented one of the best and most enjoyable of entertaining programmes. Pomander Walk is a welcome visitor this week after numerous delays.

Saturday matinee and night at the Belasco the Chicago Grand Opera co. presented two grand operas to very large and fashionable audiences. Aida in Italian at the matinee, with Carmen Melis, De Cisneros, Bassi, Scott, Dufranne, and entire ballet with Rosina Galli; at night Victor Herbert's opera, Natoma, in English, conducted by the composer, with Mary Garden, Osborn, Hannah, Hamlin, Sammarco, Dufranne, Scott, Crabbe, Preisch. The prices for these operatic performances ranged from $2 to $6 for orchestra, and $8 for box seats.

After the Boston Symphony Orchestra performance at the National Theatre last Tuesday afternoon, Madame Louise Homer, the soloist, was the guest of the National Press Club at their clubroom on Fifteenth Street. The occasion was the club's annual "ladies' day," and between the hours of five and seven o'clock more than three hundred women, wives, daughters and friends of the members, met the noted singer, and Mabel Boardman and Edward Bok, associate guests of honor. Madame Homer contributed to the entertainment in the singing of several songs written for her by her husband. Miss Boardman, who is the secretary of the American Red Cross, told of the part the National press took in making possible the organization of that society, which has done much to alleviate the hardships of war. Mr. Bok, editor of the "Ladies' Home Journal," gave his auditors a graphic idea of the difficulty of producing an up-to-date magazine.

When the curtain goes down on the night of Saturday, April 13, it will mark the termination of F. B. Chase's present vaudeville season, likewise the transfer of his name and his original policy of polite vaudeville to his new home of activities on the corner of Fifteenth and G Streets, opposite the Treasury Department, which will be completed in time for next season's opening on August 19. S. Z. Poli has, by a business arrangement with Mr. Chase, acquired the unexpired lease of the present Chase Theatre property on Pennsylvania Avenue and will install a stock organization for the Summer months. What his policy will be during the regular season has not been divulged.

Manager W. H. Rapley, of the National Theatre, and Mrs. Rapley, have returned home from a three months' visit abroad, spending the major portion of the trip in Cairo, Egypt.

Owing to nervous breakdown, Arnold Daly, who was to bring his co. to the Playhouse for a dramatic and musical recital Friday, 22, was obliged to cancel the engagement by order of his physician, who will not allow Mr. Daly to leave his hotel inside of a week. One of the most pleasurable incidents attending the opening performance of the Columbia Players was the little programme arranged by Manager Fred Berger and carried out most entertainingly by that prince of genial souls, George W. Rapley, was the introduction to the audience of Mrs.

(Continued on page 23.)

AMUSEMENTS THE COUNTRY OVER

ALABAMA.

MOBILE.—THEATRE: Polly of the Circus, with Ida St. Leon, 20; good co.; pleased fair business.——LYRIC: Billy Clifford 15, 16; good co., to fair business.

SELMA.—ACADEMY: Season closed with Frank McIntyre in Snobs 19; fair business.

ARIZONA.

PHOENIX.—ELKS': William Faversham in The Faun 12 pleased S. R. O. Elks' Minstrels 13-15 pleased capacity.——EMPRESS: Opens with Cleo Madison in stock 18.

ARKANSAS.

TEXARKANA.—GRAND: Sheehan Grand Opera co. 11; crowded house; every seat sold before rise of curtain; delighted every one. Beverly of Graustark 12; fair co. and business.

PINE BLUFF.—ELKS': Sheehan Opera co. in The Bohemian Girl 16 pleased large audience.

CALIFORNIA.

SAN FRANCISCO.

Lulu Glaser Stays Two Weeks—The Desert Song Produced with Alice Flemming in Lead.

The Columbia offered Lulu Glaser March 10 in Dudelsack to a big house. Business fair. The star will be with us another week, and after her comes Elsie Janis. Jake Gottlob, senior member of the firm of Gottlob, Marx and Co., is in your city on his semi-annual trip.

The Alcazar pioneered a new play named The Desert Song from the pen of Clay Greene and his wife, Laura Hewett Greene, both of whom were in the box at the opening of the play and superintended its production. Alice Flemming played the lead. Florence Stone has been engaged for a short season, and opened 18 in Cleopatra. Business good.

Excuse Me, at the Cort, ended its two weeks' stay to excellent business, and on the 17 Regina Prager Operetta co. offered its repertoire of Yiddish musical plays.

At the Bayou The Newlyweds closed 16 to a week of good business. The play was much enjoyed. Kolb and Dill opened in The Girl in the Train 17, and the house was sold out many days in advance.

Tetrazzini sang again 14 and 17. She drew crowded houses. A warm welcome is given her, and the city is furnishing her with fresh flowers daily taken from our big park.

Rimbalist and Bauer gave concerts and Myrtle Elvyn gave a piano recital and pleased. Calve is coming.

The Orpheum is playing to capacity as usual. The Empress has Lew Welch and co., while Pantages's runs on with a good bill.

John Cort is in town, and will remain one week and then to Seattle; he goes to return May 1.

Mrs. Caroline Wilson, known in vaudeville as Caroline Fleming, obtained an interlocutory decree of divorce 13 from her husband, who is a member of the North West Mounted Police.

Isabelle Fletcher, former leading woman of Ye Liberty Theatre, at Oakland, obtained a divorce from her husband, Louis P. Boardman, a prominent attorney in San Francisco. The decree was obtained in Oakland. But that decree was set aside because she had no legal residence there at the time the decree was secured last September. The husband instead was granted a divorce 11 from her in San Francisco on the ground of her desertion since April, 1910.

The Stanford University sophomore class produced Christopher, Jr., 15, at the university.

A. T. BARNETT.

OAKLAND.—MACDONOUGH: Night Follies of San Francisco 10-16; co. and offering fair; scenic effects and costumes exceptionally good.——LIBERTY: Bishop's Players presented Alias Jimmy Valentine 11-17 to capacity houses; George Soule Spencer and Henry Shumer exceptionally good in leading parts.——COLUMBIA: Columbia Stock in Get Rich Quick 10-16; performance and business fair.——ORPHEUM: Advanced vaudeville 10-16; good bill and increased attendance; Julius Tannen immense hit.

SAN JOSE.—VICTORY: Lulu Glaser in Miss Dudelsack 7 pleased.——THEATRE JOSE: Ed. Redmond co. in A Village Parson 4-6 pleased fine business; Roscoe Karns made first appearance; Anda Due and Arthur Morse made hits.

FRESNO.—BARTON: Newlyweds and Their Baby 5 deserved better house. Lulu Glaser in Miss Dudelsack 6; magnificent performance; big business.

COLORADO.

DENVER.

Marie Flynn Made Pleasing Impression—Bailey and Austin, Amusing as Always.

Madame Sherry came to the Broadway March 11-17 just as attractive as a year ago when this play came to town, but a new prima donna, Marie Flynn, heads the cast as Yvonne. Miss Flynn is like a little Dresden doll, and looks far too young to be a leading woman. She held the audiences fascinated from her first entrance, and all longed to see her again when the last curtain had fallen. Oscar Figman and Flo Tucker are comical; Franklin Parnum and Lillian Irwin are highly satisfactory and dance well. Aborn's Operatic co. in Bohemian Girl 18-24.

Bailey and Austin in Top o' th' World came to the Tabor 10-16. These droll comedians are as amusing as ever and Hazel Rice is dainty as their leading support; she sings well and dances prettily. Al. McGarry and Ethel Ricketts sing with much ability and pleasing voices. Over Night 17-23, originally booked for the Broadway by special arrangement with Mr. Brady, will be at the downtown house and at popular prices.

The Orpheum 10-16 had its usual good bill, headed by an Octette presenting the Texas Tommy and its variations; and compelling audiences to sit up in their chairs and take notice. Van Hoven does some magical stunts. Wilfred Clarke and his co. present a laughable sketch. The Dear Departed, and Hawthorne Albert Hawthorne and Frank Burt set away with a bit called The New Recruit.

GRANVILLE F. STURGIS.

COLORADO SPRINGS.—OPERA HOUSE: The Pink Lady 11, 12 pleased capacity. The Bohemian Girl 16; good co.; matinee capacity; night fair.

CONNECTICUT.

HARTFORD.—PARSONS': To those who could understand sufficiently to follow the lines, Les Freres Ennemis 15-16, acted in French by P. Paul Marcel and his French co., proved of genuine entertainment. The audiences were of fair size. Large house 18 greeted Mikail Mordkin, who in connection with the Russian Symphony Orchestra, gave a delightful and artistic performance of charming music and poetic pantomime. The Indiscretion of Truth, with Robert Edeson, 21-23. John Mason in As a Man Thinks 26, 27. One of the most satisfying bills of the season held the boards at Poli's 18-23. The new Empire Theatre opened its doors 16 and at once jumped into popular favor. It is richly decorated and all "brand new." It is the largest theatre in New England devoted exclusively to motion pictures, seating 1,400. Situated on the ground floor, with wide aisles and comfortable seats, attractive boxes it makes a pleasant place of entertainment. The Bijou Park Theatre, which draws its patronage almost exclusively from residents of the factory district, continues to most satisfactory business. At the Foot Guard Hall two crowded houses 16 were treated to a most beautiful and interesting series of motion pictures in color of the coronation.

A. DUMONT.

BRIDGEPORT.—LYRIC: Considerably below the standard of plays selected for the Frank Carpenter Stock co. 18-23 was The Rosary, wherein the only redeeming features were Robert Conness's masterly rendition of the priest and the special scenery provided by Artist Allen Schrock; George Elmore showed up well in a difficult and unnatural role, and Helene Strickland furnished proof of her versatility in a Yankee slavey role. What Happened to Jones is underlined for 25-30, after which it is hoped that the long-promised production will be forthcoming.——POLI'S: Bonita and Lew Hearn are headliners 18-23, and following the Wayburn Pony Ballet of last week, the policy of the house seems undergoing a change in vivacity. Others on the bill are the Vassar Girl Musicians (real musicians, too), the Rials, Mrs. Louis James and co., Franklin Ardell and co., Corolllo and Gillilte, and Dale and Boyle. James Clancy in Mrs. Captain Kidd 25-30.——PARK: Another move in the policy of the Shea Theatres Co. has resulted in assigning W. H. Ryan to the local house, whereby he exchanges places with W. H. Irvine, who goes to Manchester, N. H.

WILLIAM F. HOPKINS.

WILLIMANTIC.—LOOMER: The Colleen Bawn 18 delighted packed house; cast included James Rowan, T. Frank Cunningham, James F. Gallagher, John F. McQuillan, L. Vincent Sweeney, William A. Hussey, Francis J. Ashton, John F. Doyle, Thomas F. Kelley, Harry Tobin, Eileen G. Raefeot, Alice V. Doyle, May A. Sugrue, Bessie F. O'Connor, Catherine L. Gallagher, and Marcella F. Ronan. L'Ami Fritz, by local French Dramatic Club, 19; well received by large audience; the meritorious acting showed the careful training of Director Ulric A. Rivard.

WATERBURY.—POLI'S: The Fortune Hunter 15, 16; large and well pleased audiences. Paul Marcel and co. in Les Freres Ennemis 19; good business. Robert Edeson in The Indiscretion of Truth 20 pleased large audience.

MERIDEN.—POLI: Get-Rich-Quick Wallingford 6 pleased large audience. Alma 8 pleased big business. Fortune Hunter 14 pleased good house.

FLORIDA.

JACKSONVILLE.—DUVAL: Frank McIntyre in Snobs 12; good attraction; deserved better business. Baby Mine 13, 14; good co. and business. Paul Gilmore in The Mummy and the Humming Bird 16, 17; pleased poor business.——ORPHEUM: Musical Norrises, Sadie Sherman, Dick and Dolly Merriman, and the Four Comrades 10-16; pleased good business.——AUDITORIUM: Augusta Cottlow in concert 18 to fair business.——UNDER CANVAS: Moss and Marr's Shows 11-16; fair business.——ITEMS: Manager Belcher's condition shows improvement, and his complete recovery is expected in a few weeks.——Mr. and Mrs. Paul Gilmore (Kathryn Hutchinson) were entertained by Mr. and Mrs. H. H. Richardson during their engagement here.——Lola Clifton, of Frank McIntyre's Snobs co., was entertained by relatives while here. Miss Clifton was slightly injured by the collision of a runaway team with the automobile in which she was seated. She was able to appear with her co., and proceed with it to Albany, Ga.

GEORGIA.

AUGUSTA.—GRAND: Montgomery and Stone 4 in The Old Town delighted crowded house. Spring Maid 6 pleased S. R. O. John Drew 7 in A Single Man; excellent, to good house. Everywoman 8, 9, and matinee; fine co.; large audiences. Buster Brown 11; fair co. and business. Harry Bulger 13 in The Flirting Princess; medium house; well pleased.

MACON.—GRAND: Harry Bulger in The Flirting Princess 7; good business. Buster Brown, with matinee, 9; two good houses. Baby Mine, with matinee, 11; splendid, to fine business. Frank McEntee and Millicent Ellson and co. 13, with matinee, in The Merchant of Venice and Hamlet; good performances; fair audiences.

CEDARTOWN.—LYCEUM: Frank McEntee and Millicent Ellson in Hamlet 20. Paid in Full 21. McEntee and Ellson in Julius Cæsar, Macbeth, Merchant of Venice, and Everyman 22-26.——PRINCESS: New house opened 11 with vaudeville and pictures; well attended.

BAINBRIDGE.—GRAND: Paid in Full 12 pleased good house.

IDAHO.

BOISE CITY.—PINNEY: Paid in Full 15, 16; well presented by fine co. which included Frank C. Burton, Edna Brothers, George Bancroft, and Max Estelle. Miss Nobody from Starland 20, 21.——ORPHEUM: Le Moyne Stock co. in The Sheriff 11-16; capable co.; capacity business.——BRAND, BIJOU, and LYRIC: Good bills and business.——1818: Fine offerings to full capacity.——NEW BOZ: Shy on room to accommodate the big crowds.——ITEM: Weather ideal for big fruit crop.

NAMPA.—OPERA HOUSE: The Chorus Lady 5; well presented; Grace Aylesworth, Erba Robeson, and Kernan Gripps in leading roles deserving of special mention; good house.

ILLINOIS.

AURORA.—GRAND: Lorenz Brothers 11-16 (except 12); fair business. Margaret Anglin in Green Stockings 12; very good co.; pleased capacity. The Servant in the House 17; two performances; good business. Mutt and Jeff 18; fair co. and business.

ROCKFORD.—GRAND: The Gamblers 12; good house. Margaret Anglin in Green Stockings 13 delighted big house. Servant in the House 16; two good houses. Rockford Symphony Orchestra 17; two good houses.

QUINCY.—EMPIRE: Easiest Way 17 drew well and pleased. Oscar Cook Stock co. 18-24 (except 23) opened to good house in Miss Petticoats.

TAYLORVILLE.—ELKS': Hoover Stock co. opened 18 for week in The Village Parson; capacity business.

SPRINGFIELD.—CHATTERTON: George W. Murphy in Let George Do It 14-16; good co.; fair business.

STREATOR.—PLUMB OPERA HOUSE: Margaret Anglin in Green Stockings 14; good attendance; highly pleased.

DIXON.—OPERA HOUSE: Stetson's U. T. C. 13; good business. Servant in the House 15; excellent co.; good business.

ELGIN.—GRAND: Millionaire Kid 14-17 pleased good business.——STAR: Howe's pictures 14, 15 drew well and pleased.

MORRISON.—AUDITORIUM: Lonesome Pine 9; good co.; poor business.

CANTON.—PRINCESS: Servant in the House 20 pleased.

GALESBURG.—AUDITORIUM: Margaret Anglin in Green Stockings 15 pleased full house.

INDIANA.

SOUTH BEND.—OLIVER OPERA HOUSE: Thomas W. Ross in The Only Son 14-16 delighted four fair houses; beautifully staged and presented by unusually good cast.——AUDITORIUM: Monte Carlo Girls 13; mediocre performance; fair business. All-star cast in Pinafore 16 drew two fair houses; splendid satisfaction. Winifred St. Claire 17-24 opened to good business in The Yankee Girl and The Girl from Out Yonder; pleased.

HAMMOND.—THEATRE: May Irwin in She Knows Better Now 17; excellent co.; greatly pleased fair house.——ORPHEUM: The Girl Behind the Counter 10-14 drew well and pleased. The bill entire week, including Suratal and Rasall, Conrath and Monette, favorable comments and newspaper mention on the excellent bill.

TERRE HAUTE.—GRAND: Jan Kubelik 12; best concert ever here. Fortune Hunter 13, 14 pleased packed houses. Union Minstrels 15, 16; good performances; poor business. Let George Do It 17-20 pleased big business.

GOSHEN.—JEFFERSON: Louisiana Lou 16; good business; co. of average merit. The Alvarado Players opened in The Westerner 18; giving good satisfaction to large patronage.

MUNCIE.—WYSOR GRAND: White Squaw 8; good co. and house. The Round Up 11, 12; three good houses; most elaborate play ever presented here.

HUNTINGTON.—THEATRE: Fifi (home talent) 14, 15; large audiences; very satisfactory. Louisiana Lou 18; excellent satisfaction; capacity business.

ANDERSON.—GRAND: Excuse Me 15 pleased good business. The Gamblers 16; good house.

MICHIGAN CITY.—ORPHEUM: Max Bloom co. in Sunny Side of Broadway 18-20; S. R. O.

ANGOLA.—CROXTON: Gordon 11; good co. and business. Louisiana Lou 15; S. R. O.; best offering of season.

VINCENNES.—GRAND: Fortune Hunter 12 pleased big business.

WABASH.—EAGLES': Richard Jose in Silver Threads 14 pleased fair business.

IOWA.

DES MOINES.

The White Sister at the Berchel and Salvation Nell at the Princess.

Cathrine Countiss in The White Sister drew good houses at the Berchel March 15, 16. She was natural and convincing in the title-role. Isabelle Sherman was good as the designing countess, and John Maurice Sullivan was satisfactory as the dignified churchman.

In an interview published in a local paper, Miss Countiss went on record as violently opposed to women's suffrage. "I do not know why women should want to vote," she is quoted as saying.

Salvation Nell was staged by the Princess Stock co. 10-17, in which Miss Ochler did excellent work, and it was well sustained throughout. Mr. Giles was unusually appealing as the returned convict and half-brutal lover, with still a spark of manhood, which only his "girl" was capable of appreciating. Mr. Reynolds made the most of an Irish bit.

The Orpheum Road Show drew to large business for Des Moines vaudeville records 10-17. The bill comprised a number of distinctive and decidedly entertaining features, according to the views of local critics.

HERBERT M. HARWOOD.

IOWA FALLS.—METROPOLITAN: Lowrey and Morgan's Minstrels 18; good business and pleased. Mention is due Tony Barefield, Junk Edwards, and Arthur L. Prince. The Lion and the Mouse 25.——ITEMS: Hon. Ellis D. Robb, who was for many years THE MIRROR'S representative at Eldora, Ia., is now National Bank Examiner for Northern Iowa, and was in the city on official business 18.——Because four of the five picture houses of Oskaloosa jointly leased the fifth house and closed it up, the county attorney is investigating the matter, holding that they have organized in the restraint of trade and are liable under the Iowa law for a fine or imprisonment.——L. L. Stuart, formerly manager of the Olympic Theatre at Hampton, was in the city 12, and states that the prospects are favorable for a modern opera house in his city this season.——Tom Arthur, one of the best known Iowa opera house managers, will have the management of the new opera house now under construction at Mason City.

FRANK E. FOSTER.

GRINNELL.—COLONIAL: Lowry and Morgan's Minstrels 7 pleased fair business. Catherine Countiss in The White Sister 13 pleased fair house. Third Degree 15 delighted capacity; Franklyn Gale and Annie Jeffries made lasting impression.

GREENFIELD.—WARREN'S OPERA HOUSE: Lena Rivers 12; fair co. and business. Polsul's Swiss Bell Ringers 18; good co.; fair business.

WATERLOO.—THEATRE: Al. W. Wilson 15 in It Happened in Potsdam; fine attraction to fair business. Thelma 16; two good houses; fair attraction.

DUBUQUE.—GRAND: The Gamblers 16; two fair-sized audiences; excellent performance. Stetson's U. T. C. 18; two capacity houses.

CLINTON.—THEATRE: The Gamblers 13; excellent co.; fair house. U. T. C. 17 pleased two fair houses.

SPENCER.—GRAND: The Third Degree 8; excellent, to good house. Six Sharps and One Flat 15 (local); very good.

FORT MADISON.—GRAND: Rosalind at Red Gate 16 pleased. My Wife's Family 17 failed to please.

NEWTON.—LISTER: Rosalind at Red Gate 12; good co. and business.

KANSAS.

ARKANSAS CITY.—RANNEY'S FIFTH AVENUE: Hollingsworth Stock co. in Divorcons, Sylvia's Wedding, The Invader, and Girl in Question 6-9; good co. and business. Al. G. Field's Minstrels 15 pleased capacity.——ITEM: Elks Lodge, No. 956, will present the Elks' Minstrels April 10, under the direction of Joe Rees.

HUTCHINSON.—HOME: Palm Beach Party, by local order P. E. O., 5, 6; fine attraction; big business. Top o' the World 8 pleased fair house.

ATCHISON.—THEATRE: Three Twins 10; poor co. and house. Field's Minstrels 12 pleased S. R. O.

LAWRENCE.—BOWERSOCK: Dubinsky Stock co. 4-9 (except 7); good co. and business. Three Twins 7; poor co. and house.

COLUMBUS.—McGHIE'S: Busby Stock co. 18-23 opened to fair house.

KENTUCKY.

LOUISVILLE.

Billie Burke Popular Here As Elsewhere—Sothern and Marlowe at the Shubert.

Billie Burke in The Runaway filled a three-nights' engagement successfully at Macauley's March 11-13. The star and her supporting co. pleased the large audiences.

E. H. Sothern and Julia Marlowe appeared 14-16 at the Shubert Masonic, producing The Taming of the Shrew, Hamlet, Romeo and Juliet, and The Merchant of Venice. Fritzi Scheff 19, 20 in Night Birds.

The Newlyweds and Their Baby crowded the Walnut to the doors 10-16. William A. Brady's Mother opens 17.

Tracy, the Bandit, filled a gay but highly prosperous week at the Avenue, ending 16.

Billy, the Kid, was the Avenue's attraction week 17.

The Merry Burlesquers made things lively at the New Buckingham 10-16, drawing large business. As also did The Honeymoon Girls at the Gayety for same period.

B. F. Keith's had a strong bill week 10, with Ernotti's Lilliputians, Hinton and Wooten, Charles Kenna, De Laur Duo, the Six Brown Brothers, Agnes Scott and Henry Keane, and the Princess Rajah.

At Honkins's appeared Roy and Spillman, the Three Ameers, Vander Koors, Jacobs and Jacobs, and the Tivoli Quartette.

Kinemacolor pictures presented at Liederkranz Hall week 10, drew large and well-pleased audiences.

The Concert given 12 at the Shubert by the Minneapolis Symphony Orchestra, was an extremely successful event, artistically and pecuniarily.

Word comes from abroad that Miss Glover, the Louisville singer, who has been ill in Paris, is rapidly recovering. She is the daughter of one of Louisville's substantial citizens, and is possessed of a beautiful voice.

The new hotel, the Henry Watterson, will soon open its doors to the public. It is finely located, and is a modern up-to-date place of its kind, and will doubtless be popular with the profession because of its proximity to the theatres.

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PADUCAH. — KENTUCKY: Garside Stock co. in Lena Rivers 11-13; St. Elmo 14-16. The Girl of My Dreams, with John Hyams and Leila McIntyre, 15 delighted S. R. O. The Wolf 18; poor performance, to fair business.——ARCADE: The Garside Stock co. in extended engagement opened 18-23 to large and enthusiastic audiences. This co. in nine weeks' engagement at Kentucky Theatre most popular stock co. ever in city.

HENDERSON.—PARK: Harvey Stock co. 4-9 pleased good business. Plays: Girl from the Barracks, Yankee Doodle Detective, Don't Tell My Wife, Molly Bawn, Lena Rivers, Satan's Imp, and Down East.

OWENSBORO.—GRAND: Lewis Stock co. 11-16; good business. Girl of My Dreams 18 (return).——ITEM: The latter co. close their season 23.

LEXINGTON.—OPERA HOUSE: Pinafore, all-star cast, 20; splendid performance; big business.

LOUISIANA.

NEW ORLEANS.

The Lombardi Opera Company Had Successful Week—John Drew at the Tulane.

The Lombardi Opera co. filled a week's engagement at the Dauphine March 17-23. The co. is high class and in no sense left anything to be desired in its work. The chorus and orchestra were particularly effective. Forbes Robertson 24-30.

John Drew in A Single Man appeared at the Tulane Theatre 17-23, with Louise Drew and Mary Boland as his principal support. Frank McIntyre 24-30.

The Girl, the Man and the Game, with Billie Clifford as the moving spirit, was an excellent feature at the Crescent 17-23. Ida May and Mae Collins were prominent in the cast and entertaining. Emma Bunting 24-30.

The Gagnon-Pollock Stock co. at the Lyric presented The Master Workman 17-23. Bert Gagnon and Hazele Burgess did the greater part of the work well.

The Lee Musical co. returned to the Greenwall 17-23, presenting as its chief feature a sketch entitled Facing the Music. Some of the singing was good and the performance was worth seeing.

At the St. Charles Orpheum Odiva was the headliner 18-24, with other features consisting of W. B. Patton and co., Charles and Fannie Van, Inness and Ryan, Madame Panita, Williams and Segal, The Leading Lady and motion pictures. J. M. QUINTERO.

FRANKLIN.—OPERA HOUSE: Granstark Feb. 19; fine co.; large house. James P. Lee Musical Comedy co. 11; good co.; poor business on account of rain.

MAINE.

BRUNSWICK.—TOWN HALL: Le Cercle Canadien in Therese 14 pleased packed house. Russian Honeymoon 18; excellent; large house.

AUGUSTA.—OPERA HOUSE: William Hawtrey in Dear Old Billy 14 pleased large and enthusiastic audience.

BANGOR.—OPERA HOUSE: William Hawtrey in Dear Old Billy 15, 16 pleased three good audiences.

LEWISTON.—EMPIRE: Baby Mine 14; fair co.; good business.

GARDINER. — COLISEUM: Purple Widow 14-16; fair co.; fair house.

MARYLAND.

HAGERSTOWN.—ACADEMY: Charles K. Champlain Stock 11-16 pleased phenomenal business. Manhattan Stock co. 18-23.——ITEM: Mr. Champlain has a very clever co. and each season adds to its popularity.

MASSACHUSETTS.

SPRINGFIELD.

Two Weeks' Record of Local Events—John Brennan a Popular Visitor.

The Wedding Trip came to the Court Square March 1, 2, doing only fair business. Raymond Hitchcock in The Red Widow 4, 5, drew three packed houses. Paul Marcel's Montreal co. 7 gave Les Freres Eunemies to a distinctly French audience 6. The Boston Opera co. in Faust, given in French, drew a large audience of music lovers. Edmond Clement and Felix Dereyne had the leading roles. The Fortune Hunter was the attractive attraction 8, 9, and was finely played with Will Deming, Forrest Robinson, Edith Luckett, and Beatrice Craven in the leading parts. Get-Rich-Quick Wallingford 11-13, and did good business. 'Way Down East proved its perennial qualities 14-16 by four performances to excellent business. Robert Edeson in The Indiscretion of Truth 18. Mikail Mordkin and Russian Orchestra 19. Amherst College Dramatics 20, and beginning 26 a five-day engagement of Everywoman.

The Gilmore had The Trocadero Burlesquers 11-13, and The County Sheriff 14-16.

Many years John E. Brennan, a Springfield boy, has been coming to his old home town as Hi Holler in 'Way Down East, and it is said Manager Brady has never found his equal in the part. Infectious merriment is the coldemic he spreads every time he appears on the scene.

EDWIN DWIGHT.

NEW BEDFORD.—THEATRE: Get-Rich-Quick Wallingford 19 pleased, capacity.——HATHAWAY'S: The Lonergan Players in The Time, the Place and the Girl 18-23; second week; big business continues. New England Folks 25-30.——VIEN'S: Brighton Trio, Arve, Tenney and Allen 18-20. Lorica and co., Jack Donald, and the Demacos 21-23.——SAVOY: Cornell and Edison, Joe Weston 18-20. Fox and Evans and May Belle 21-23.——COMIQUE: Prince Masculin and co., Roy, Marshall and King, George Fisher 18-20. The Village Choir, Ah Ling Foo, the Barretts.——ITEM: While in New York 13-16, Lester Lonergan secured The Rosary, Madame X, Three Twins, The Spendthrift, and The Witching Hour for presentation at Hathaway's.

NORTHAMPTON.—ACADEMY: John Mechan in The Rosary 18 pleased good sized attendance. Mordkin, solo dancers and Russian Symphony Orchestra 21; very good; well attended.——PLAZA: Vaudeville, including the Venetian Four, Harry Fields, Bartello and co., and D'Arcy and Williams; well patronised.——GREENE HALL, SMITH COLLEGE: Annual Glee Club concert 20; large attendance of college men and others.——ITEM: Helena Miller and Anita Fairgrieve won $100 offered by the Lend-a-Hand Dramatic Club, of Boston, for the best play by a Smith student and suitable for the club's annual presentation. The name is Purple and Fine Linen, and its scene is laid in Northampton and Hatfield in Colonial times. It will be played in Northampton April 26.

LAWRENCE.—COLONIAL: Opened under the management of Julius Cahn 14, with James K. Hackett in A Grain of Dust; packed house. Mr. Hackett was so pleased with his reception that he gave a performance of The Bishop's Candlesticks after the regular performance. Thomas E. Shea 15, 16 in The Bells, A Man and His Wife, and Dr. Jekyll and Mr. Hyde to good business. Baby Mine pleased a full house 18; fine co.——ITEM: Resident Manager George W. Gallagher, of the opera house, will also have the management of the Colonial. The opera house will run vaudeville and pictures.

WORCESTER.—THEATRE: Get-Rich-Quick Wallingford 14-16 drew well. Robert Edeson in The Indiscretion of Truth 19; good co.; large house. Mikail Mordkin and Russian Dancers 20 delighted big business.——FRANKLIN: East Lynne, with Estelle Allen, 18-20 pleased good houses. Roby's Knickerbockers 21; capacity.——ITEMS: Fred Roslyn and wife are in town awaiting opening of Poli Stock co.—Ed. Darnay, a Worcester boy, will be a member of Poli's this season.—Mr. Schwartz, advance man for Poli's, is in town.

BROCKTON. — HATHAWAY'S. — The Thompson-Woods Stock co. 18-23 in Brewster's Millions; opened to large and pleased audience; fine performance was well stazed. Thurlow White in the title-role did some exceptionally good comedy work. Frances Brandt as Betty was remarkably good. W. R. Freeman, W. H. Dimock, George Bowman, Jessica Bates, and Marie Louise Benton deserve mention.

LYNN.—AUDITORIUM: Morison Stock in The House Next Door 18-23; excellent, to S. R. O.; Wyrley Birch, James Barrett, Anna Cleveland, and Florence Leach in leads. The Traveling Salesman 25-30.——CENTRAL SQUARE: Stock co. in Myles Arcon; farewell week; Claudia Lucas and Leighton Meehan worthy of mention.

LOWELL.—OPERA HOUSE: Baby Mine 19 pleased big business. Get-Rich-Quick Wallingford 22, 23; capacity.——ACADEMY: Our Stock co. in Glass Pod 18-23.——ITEM: The return of Thomas Whalen was marked by enthusiastic applause.

CAMBRIDGE.—THEATRE: Harvard Stock co. in The Man from Mexico 19-24 pleased good houses.——ITEM: Monday night was Elk's night, when Manager Gill entertained members of Cambridge lodge.

SOUTHBRIDGE. — BLANCHARD'S NEW THEATRE: A. W. Martin's U. T. C. 14; good co. and business. Baby Mine 20; very good co.; capacity house; enthusiastically received.

HOLYOKE. — EMPIRE: Silver Girl 18-24 pleased fair business. Rogers Barker, Williard Dashiell, Mr. Pelter, and the Misses Andrews and Hollis deserve special mention.

GLOUCESTER.—UNION HILL: Madame X 16, with Adelaide French in title-role, deserved packed house; excellent co.

FITCHBURG. — CUMINGS: Polly of the Circus 19 satisfied good business.

SALEM. — EMPIRE: The Rosary 18-20 pleased good houses.

MICHIGAN.

DETROIT.

The Never Homes and the Siren Drew Well and Pleased—Other Attractions.

The Never Homes, with George W. Monroe and Jess Dandy, not to mention Bessie Clifford, a clever soubrette in every sense of the word, and two bright children, Will Archie and Helen Hayes, drew capacity houses to the Garrick March 18-23. New week Manager Lawrence announces a new comedy by James Montgomery, Ready Money, with William Courtenay, Joseph Kilgour, Ben Johnson, Ivy Troutman, Henry Miller, Jr., and Scott Cooper in the cast.

The Siren, featuring Donald Brian and Julia Sanderson, drew fairly well at the Detroit Opera House 18-23. Next week William H. Crane in his new play, The Senator Keeps House.

Maclyn Arbuckle in Edgar Guest's clever playlet, The Reform Candidate, headed the bill at the Temple 18-24. Mr. Arbuckle has a role which fits him like a glove. Harry Fox, with a seemingly impossible line of small talk, assisted by the Millership Sisters, drew down second honors. Winsor McKay will head next week's bill.

Miles Theatre offered another interesting programme 18-24, which included Jules Von Tilzer, William Morrow and co., Ulysses Japs, Finn and Ford, Herbert O'Connor and co., and the Four Dancing Harmonists.

The Girl in the Taxi had a busy week at the Lyceum Theatre 17-23, and The Old Homestead will occupy the same stage next week.

The Avenue Theatre had on view an excellent example of present day burlesque 17-23. The Darlings of Paris, which featured Gladys Sears and J. Theodore Murphy. Next week, Jardin de Paris Girls.

The Big Gaiety co., a sprightly aggregation of burlesque entertainers, held the attendance records up at the Gayety Theatre 17-23, and Manager Ward announces the Ginger Girls next week.

Edgar Guest, Detroit's well-known humorist, and Maclyn Arbuckle, who is appearing at the Temple Theatre in Guest's sketch, The Reform Candidate, were tendered a banquet by local admirers last Monday evening.

ELYP A. MARGNI.

LANSING.—GLADMER: Ralph Hers in Doctor De Luxe 7 pleased capacity. Excuse Me 12 delighted big house. Pinafore 13; all-star cast; one of the best offerings of season; capacity. May Irwin 15, Chocolate Soldier 18 pleased capacity.——COLONIAL: Empire Stock co. in A Woman of Mystery 18-23; usual good houses.

COLDWATER.—TIBBITS OPERA HOUSE: Sylvia, by the High School Chorus, 12; crowded house; Phyllis Jackson in the title-role made a charming Sylvia. Vanda Enos and her co. 14-16 presented Pardners, The Power of the Cross, and The Girl of the Sierras; violin solos of Miss Enos very fine.

KALAMAZOO.—FULLER: Walker Whiteside in The Typhoon 5; well received. The Servant in the House 6 pleased fair house. Excuse Me 8 delighted capacity. May Irwin in She Knows Better Now 13, as usual, carried the house by storm.

ADRIAN. — CROSWELL: The New Sunny South 16; fair co. and pleased a good audience.

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Excuse Me 19; good co.; pleased very large house.

IRON MOUNTAIN.—BUNDLE: The Wolf 11 pleased small house. Daniel Boone on the Trail 14 pleased fair business.

MINNESOTA.

ST. PAUL.

Louise Rutter Complimented by Local Critics —Praise for the Thurlow Bergen Players.

Passers-By was the particularly fine attraction at the Metropolitan March 17-23. The altogether admirable co. included Richard Bennett, Ernest Lawford, Julian Royce, A. G. Andrews, Katherine Florence, and Louise Rutter, of whom one of the local critics said: "The quiet charm and naturalness of Louise Rutter's impersonation of Margaret seems all the more desirable when one thinks, with a shudder, what most emotional actresses would have done with it. She plays with remarkable consistency, logically reasoning that a woman who had braved all that Margaret was called upon to endure would not be of the hysterical sort."

Business was far from what it should have been. Al. H. Wilson in It Happened in Potsdam 24-27. Maude Adams in Chantecler April 1-3. Get-Rich-Quick Wallingford 7-13.

One of the largest Sunday matinee audiences of the season witnessed the opening performance of Jim the Penman, presented by the Thurlow Bergen Players at the Shubert 17-23. The co. in many respects exceeded all previous efforts. Mr. Bergen was, naturally, excellent as Jim, and William Yerance as Baron Stein made the most of the best opportunity he has had since the season began. George Bloomquest, whose appearance with the co. has materially strengthened it, was Ralston, Jr.; Henry West, Louis Percival; Robert Robson, Captain Redwood; W. H. Gilmore, Lord Drelincourt; Maud Burns, delightfully irresistible as Agnes Ralston; Elsie Esmond, in addition to playing Mrs. Ralston in thorough fashion, wore some gowns that caused quite a flutter among the feminine contingent. The Lotterr Man 24-30. The Christian 31-April 6.

The Orpheum bill 17-23 included the sketch, The Concealed Bed, presented by Graham Moffat's Scottish Players; W. H. Lytell and co. in An All-Night Session, and Alma Youlin, who scored with her repertoire of songs.

Walter Law and co. in At the Threshold, and Maxwell's Electric Patriots were headliners at the Empress.

The Cozy Corner Girls were the Star attraction 17-23.

A benefit performance for the families of the two firemen, one of whom was killed and the other badly injured in the recent fire at the Grand, was given at the Auditorium afternoon 19. Many vaudeville and burlesque people took part. The Bergen Players presented Act III. of Jim the Penman. JOSEPH J. PFISTER.

WINONA.—OPERA HOUSE: Chocolate Soldier 12; excellent co.; big business.

MISSISSIPPI.

COLUMBUS.—THEATRE: Casey Jones 14 failed to please.

MACON.—NEW LYCEUM: Travelinz Salesman 8 pleased fair house.

JACKSON.—CENTURY: Polly of the Circus 15 pleased fair house.

MISSOURI.

ST. JOSEPH.—TOOTLE: Al. G. Field's Minstrels 11; excellent co.; pleased capacity.——LYCEUM: The Golden Crook Extravaganza 10-13; one of the very best of the season; Billy Arlington and Ed. Johnston made great personal hits; business good. George Sidney in Busy Izzy 14-16; the star and Carrie Webber great favorites here; pleased capacity.

JEFFERSON CITY.—JEFFERSON: J. Doug. Morgan Stock co. 11-16. Plays: A Russian Slave, The Girl from Home, A Prisoner of War, The Cowboy's Sweetheart, and Minister in Chinatown; good co. and business.

COLUMBIA.—THEATRE: Howe's pictures 1 pleased large house. Field's Minstrels 9; good co.; fair house. McIntyre and Heath in Girl of My Dreams 11 delighted S. R. O.——AUDITORIUM: Kubelik Feb. 29 pleased capacity.

MOBERLY. — HALLORAN: Girl of My Dreams 12; big hit; S. R. O.

MONTANA.

BUTTE.—BROADWAY: Get-Rich-Quick Wallingford 10 pleased good house.——FAMILY: Gillette Stock co. in The Supreme Test 17-23 drew well.

NEBRASKA.

OMAHA.

Margaret Anglin at the Brandeis—Woodward Stock Offerings—Wanted, A Reasonable Censor.

John McCormack gave an attractive concert at the Brandeis March 8. George Sidney in Busy

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JAY G. WILBRAHAM

izzy opened a half-week's engagement 10 to a fair Sunday night audience. Those present seemed to enjoy the fun immensely. Three Twins 14-16. Cathrine Countiss 17-20. Margaret Anglin 22, 23. The Top o' th' World 28-30.

The Boyd had Over Night 12, 13. Business fair and the co. good. The Gamblers 14-16. The Durbar Kinemacolor 18 (two weeks).

The Dave Marion Dreamland co. occupied the stage at the Gayety week of 10, and the attraction was both a pleasing and popular one; business being excellent at both matinee and evening performances. For week of 17, Manchester's Crackerjacks.

The Krug had The Pace Makers week of 10. Business is splendid, and promises to continue so during the entire week. The Whirl of Mirth week of 17.

The Woodward Stock co. gave The Lily at the popular American week of 10, with Forty-five Minutes from Broadway underlined.

The Tri-City Barber Union have appealed for a theatrical censor, who is to have charge not only of the regular theatres, but motion picture performances also. It is probable that it will pass the Council in April, and be enacted shortly after. It is to be hoped that if a censor is appointed he will be reasonable in his regulations. J. RINGWALT.

BEATRICE.—PADDOCK: Three Twins 12 pleased fair business.—LYRIC: Crawford Stock co. in The Sultan's Daughter 11, 12; Lena Rivers 13, 14; Charley's Aunt 15, 16 pleased big business. Same co. 18-23.

LINCOLN.—OLIVER: Over Night 11; excellent co.; very poor business. The Gamblers 12, 13; good co. and business. Three Twins 20 canceled.

NEVADA.

RENO.—MAJESTIC: White Sister 12, 13; small houses.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE: Herman and Shirley, the mysterious masqueraders; Elliot and West, eccentric singing and dancing act; Ethel Wood, singer, and photoplays 18-20; fine business. Lavelle and Pendleton, novelty dancing and singing; the Hunters, the lady and the janitor; Ethel Wood, and change of pictures 21-23.—EDISONIAN: Madame Flower, songstress; Walton and La Pearl, sensational acrobats, and good pictures 18-20; fair houses.

BERLIN.—ALBERT: The Rosary 13; good co. and business. Klark-Urban co. 18-23 started well with big business.

NEW JERSEY.

ATLANTIC CITY.

The Man From Cook's Made Good Impression —Good Bills and Brisk Business.

ATLANTIC CITY, N. J., March 22.—The Man from Cook's, which had its premiere at Nixon's Apollo last Monday night, is a rollicking good offering and remained for one week before going into the New Amsterdam Theatre, New York city, for a Spring run. One of the largest and most enthusiastic audiences of the season greeted the newest voyager into the realms of fun and fancy, and even the mere expectant were surprised and delighted with the whirl of light and life and song that fill the two acts. The play tells the story of a young French prince and his artist companions in the wooing and winning of a charming American girl who is traveling with a socially ambitious mother and a newly-rich father. The prince and his friends are dining at a table d'hote restaurant, which had once been a tourist's agency. The sign, "Cook's," has not been removed from the windows. The girl enters to make arrangements for a journey through Italy in order to avoid an English peer, who wishes to marry her. The prince suddenly poses as the agent. To help the girl he takes all his companions on the Italian jaunt, sending the English suitor off in the wrong direction. She penetrates his disguise, but he is not enlightened and rewarded until the audience and his fellow conspirators have a lot of fun and amusement at his expense. Walter Percival, who is cast as the prince, plays the role with good taste and distinction. Fred Walton makes a very droll, entertaining personage of his artist chum. Stella Hoban, with a sweet voice and a charming stage personality, makes the character of the American girl a delight. Eleanor Pendelton sings and dances her way through the comedy with nerve and good humor. Leslie Kenyon is splendid as the Englishman. Rene Thornton, who sings with the Bell Family, has a voice of power and freshness that called for many encores. Klaw and Erlanger have arranged two picturesque stage settings—one a bright Spring morning in Paris and the other a moonlighted terrace in Naples overlooking the bay. The costumes are stunning, marking the new Parisian Spring styles. The performance was attended by Richard Anderson, Gene Schwartz, Pat Casey, Norman Peel, Harry Bissing, Ben Stevens and several other New York managers. Next attraction at the Apollo is the Deep Purple.

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Manager Flynn presented a strong bill at Young's Ocean Pier Theatre this week, headed by Joe Welch. Others included in the all-star acts were Jane Courthope and co. in a $10,000 scenic production, Oliver Twist. Bob Matthews in a Chinatown fantasy, with Poly Hong Fong, the Chinese comedian, proved sensational, and the theatre patrons were afforded an entertainment never surpassed in this city.

Applause was lavish at the Savoy, which had a genuinely clever vaudeville bill. Emma Carus was the drawing card and was received with a big hand by cleaning up with songs and dances of her variety which always pleases. Following the intermission, a three-act play, with three distinct heavy settings with numerous effects. It is the biggest act that has ever played here. Ruby Raymond and co. appeared in the Ambitious Street Urchins. Bonair and Ward presented Ocean Breezes.

F. Ray Comstock, of the firm of Comstock and Gest, has entered suit in the District Court against Harry Brown, manager of the Savoy Theatre, for payment of a promissory note for $220, made in April of 1908. The suit is a "come back" or counter blow in the war which is waging between the two. Comstock and Gest have tried to oust Brown and Wesley from the Savoy since the latter started booking Keith vaudeville, and a suit is now pending in the Circuit Court to decide which combination is the lessee of the theatre. O. B. QUINTO.

JERSEY CITY.

Clear, Crisp Comedy at the Majestic—Carmen Well Presented—News of the Elks.

The Commuters was presented at the Majestic March 11-16, and it drew large and well-pleased audiences. Seven Days 18-23. George Evans's Minstrels 25-30.

Carmen, as a drama, was offered at the Orpheum Theatre 11-16 by the ever-popular Vale Stock co., and it was a clever production that gave satisfaction to large patronage. The staging was fine. Louise Vale as the Spanish beauty, Carmen, was clever. She had a dash about her that made the part seem even better than it is. She did a dance that helped some. The favorites of the co. were well cast, and all helped along to a finish a praiseworthy production. Frank Elliott as Don Jose, George Morgan as Remendado, Charles Reilly as Dancario, Elsie Hitz as Michaela, Jane Eyelston as Carlotta, Margaret Lotus as Bianca, and Walter D. Nealand as Captain Tuniga were able in their respective parts. The opportunity for excellent stage settings was taken advantage of. The Clansman 18-23.

The Follies of the Day was the offering at the Bon Ton Theatre 11-16 to good business. The Bohemians 18-23.

A mixup in bookings gives two theatres in this vicinity Seven Days 18-23. The regular traveling co. comes to the Majestic here, and the stock co. in Hoboken produces the play same time. The Majestic will charge $1; the Gayety in Hoboken, 50 cents. The Majestic could not change bill, and the Gayety management refused to change, claiming that it had not been approached in the proper way by the bookers.

James Welch, a stage hand, who was put to work in the fly gallery of the Majestic Theatre 11, while going up a ladder lost his grip and fell to the stage. He will be back at work in a few days, as the injury was slight.

The local T. M. A. Lodge will be guests of New York Lodge at a stag 17.

Jersey City Lodge of Elks at the annual election 11 elected these officers: Exalted ruler, John J. Kelly; esteemed leading knight, Myron C. Ernst; esteemed loyal knight, Joseph B. Payton; esteemed lecturing knight, Thomas F. Rooney; secretary, Robert McDonald (eighteenth time); treasurer, James F. O'Meally (eighteenth time); tyler, Bartley Coyle; trustee, Enoch J. Smith; representative to Grand Lodge, Charles A. Denecke; alternate, William H. Cassidy.

Hoboken Lodge of Elks had a beefsteak dinner 16. WALTER C. SMITH.

NEWARK.

Pomander Walk and Madame Sherry —Third Concert by the Kneisel Quartet.

Pomander Walk was the Shubert's offering March 18-23. The co. was fine and business good. Baby Mine, booked for 25, was canceled, and the Durbar pictures will be presented instead.

Madame Sherry was presented at the Newark 18-23 and was cordially greeted by fair-sized audiences. Lina Abarbanell in title-role. Get-Rich-Quick Wallingford 25.

The Spendthrift was beautifully presented at the Orpheum 18-23 by the Payton players. Mabel Brownell as Mrs. Ward gave a splendid portrayal of the spendthrift; both her acting and gowns worn were greatly appreciated. Mabelle Estelle was charming as Clarice; she, too, wore some stunning gowns. Sadie Radcliffe as Aunt Gretchen had a role that suited her perfectly and she handled it in a most artistic manner, receiving applause at every exit. Clifford Stock's excellent voice and acting brought out this sterling actor's true worth; his portraval of Richard Ward was compelling. Edward Van Sloan, whose first lines are, "You need not announce me, everybody knows me around here," seemed appropriate, as his receptions are always cordial; as Monty Ward he was splendid. Harry Roche, who is always good in whatever role he assumes, played Cartwright well. Lee Sterrett's talent was buried in the small role of Suffern Thorne. Lillian Stuart and Dick Vanderbilt in small roles gave a splendid performance. A word must be said of the scenery painted by Harry G. Bennett. The three interior scenes were very effective and received applause upon the rising of the curtain. Deep Purple 25.

Black Patti and co. pleased the patrons of the Columbia 18-23.

Houdini headed the bill at Proctor's 18-23. Others were Jarrow, Amelia Stone and Armand Kaliz, Harry Richards, Bessie Kyle, the Bellfots, the Frey Twins, Hoey and Lee, George Felix, and Barry Sisters.

Belles of the Boulevard at the Gayety 18-23. The High School Girls at Miner's 18-23.

On Thursday evening, 7, the Kneisel Quartette gave the third of the series of four concerts at Wallace Hall. The hall was only fairly well filled. The concert was one of the most interesting that they have given here. The trio in A minor for pianoforte, violin and violincello, by Tschaikowsky, was the main feature. Ernesto Consolo, who has played here before, was the assisting artist, and his treatment of the piano part of the trio was splendid. His ensemble playing is always restrained and in sympathy with the other artists.

The traveling part of the New York Symphony Orchestra gave its fourth concert 7 at the Lyceum, East Orange, and the entire programme was enjoyed and appreciated by a large number of the music loving people of the Oranges.

GEORGE S. APPLEGATE.

HOBOKEN.

Seven Days Successfully Presented by the Gayety Players—Other Attractions.

Laugh, laugh, laugh, with only a chance to breathe in the intermission if you were fortunate enough to see the Gayety Players in Seven Days March 18-22. Severn De Deys clearly demonstrated his remarkable talent in comedy roles. Ilka Marie Diehl's laughter was most contagious. Emma Campbell certainly looked the part of Aunt Saline, and she acted it, too. Bernard McOwen and Sylvia Starr were both seen to advantage. Louis Albion was not in the cast, and was greatly missed. Mr. Hershfield has secured a new leading woman for the next production, The Easiest Way. The Witching Hour 24-29.

A pretty little playlet, entitled Teeth of the Gift Horse (sounds like an old fable, don't it?), was given by the Hoboken Academy Alumni at the German Club. There was very little to the play, but, owing to Cap Hart's skillful coaching and fine work by those in cast, the affair turned out to be a great success. The German Club was crowded to its fullest capacity with a merry throng of young and old. Herman Hannibal in the leading role was the hero of the evening. Marjorie Kudlich and Louise Henning were both good. Margaret Vinchka's fine voice added materially to the enjoyment.

Owing to the recent fire scare in the Lyric Theatre, Manager Riggs has had another exit made in the balcony. It is said the house can be emptied in two minutes.

The Theatrical Men's Association held their annual reception at Grand View Hall, and, despite the stormy night, the reception proved a bigger success than last year. The association has to thank Sol Krause for the success of the ball. REGINALD SIMPSON.

BURLINGTON.—AUDITORIUM: In no previous visit has The Smart Set, with the inimitable Sam H. Dudley and a co. of clever entertainers, received a more wholesome welcome than that accorded them 18, when they appeared before an audience of generous size in Dudley's new starring vehicle, Dr. Beans from Boston.—ITEMS: Elizabeth Challiss, a talented juvenile, of the vaudeville team of Challiss and Challiss, it is said, never appears in her act without introducing new business of her own creation.—The Geisha is to be produced by the Delanco Choral Society at an early date.—Burlington Lodge of Elks, No. 996, has elected the following to office: Wilbert Bivins, Frank Cook, Thomas Mooney, Edward B. Stone, Budd M. Rigg, Frank L. Johnson, Clarence Mitchell, and Edward A. Post. They will be installed to their respective stations and places at a meeting of the order in April.—Fannie Wise, best known in the West, who recently arrived from Chicago, joined The Smart Set co. in Camden, N. J., where they played 21-23. Miss Wise will have the prima donna role in Dr. Beans from Boston. J. WILL BURR.

PATERSON. — LYCEUM: The Traveling Salesman 18-23; much enjoyed by goodly numbers; co. very capable.—EMPIRE: The Musical Stock co. presented The Gingerbread Man (for second week) 18-23; duplicated the hit it made the week previous. Fred Nice in the title-role was fine, as was the work of W. H. Conley, Madge Caldwell, Rose Murray, and Elsie Wegner. The staging and costumes deserve mention.—OPERA HOUSE: Alex Ried's Players offered Merely Mary Ann 18-23; good houses. Ed. Lynch, Henrietta Browne, Brandon Evans, Joseph McCoy, Fred House, and the balance of the co. appeared to advantage. Stage Director Ried deserves great credit for the way he presents his various plays.

UNION HILL.—HUDSON: The headline 18-24 is In 1999, which is based on the supposition that in 1999 man's position and that of woman will be just reversed. It is capitally played by Felice Morris, Edmund Reardon, and Alice Newell. Others on the big bill are Alan Brooks and co., Bert Fitzgibbons, the Elliotts, Warren and Faust, Searl Allen and co., Kurtis's educated roosters, and the Swain-Ostman Trio.

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NEW YORK

ALBANY.—HARMANUS BLEECKER HALL: The Two Little Brides scored a positive success here 15, 16. James T. Powers, the leading comedian, has a most consenial role, and was seen to splendid advantage. The production served to introduce Grace Kennicott, a new light opera star, who has an unusually sweet voice, and an attractive stage presence, an Oriental dance by Frances Cameron won considerable favor. Blanche Ring in The Wall Street Girl, supported by Harry Gilfoil and an excellent co., drew packed houses 17, 18. John Barrymore and a well-balanced co. in the new comedy, Half a Husband, 20, 21, were favorably received by good-sized audiences. Emily Stevens, Jessie Busley, and Louise C. Hale deserves special mention for commendable work. The Lady from Abroad 22, 23. The Lytell-Vaughan Stock co. opens week 25, presenting The Fortune Hunter. Mr. Lytell has engaged Francis Kirk, Fay Baker, Loram Sylvester, Eugene Shakespeare, and Louise Brownell, a capable second woman who recently has been a member of the Alcazar Stock co. in San Francisco, where Mr. Lytell has just concluded an engagement.—EMPIRE: Al. Reeves's Big Show 18-20 drew good houses. Queens of the Jardin De Paris 21-23, with Harry Koler, Al. K. Hall, and many other burlesque favorites, delighted packed houses. Next week, New Jersey Lilies and The Social Maids.—GAIETY: Mortimer M. Thiese's Strolling Players seemed to draw full houses and please the patrons of burlesque week 18-23.—ITEM: Vaudeville and motion pictures at Proctor's and Majestic Theatre are still doing enormous business.

GEORGE W. HERRICK.

SYRACUSE.—WIETING: The Ralph Kellard Stock co. in Are You a Mason? 18-23; big success and large houses. Mr. Kellard and Jean Murdoch added to their established popularity. Corbett Morris, Frances Murdoch, and Albert Sackett were congenially cast, and Mr. D'Ennery and Claribel Worth, the latter a newcomer, scored hits.—EMPIRE: Francis Wilson in The Bachelor's Baby 15, 16; repeated former success to good business. The Common Law 18-20; attendance fair.—BASTABLE: McFadden's Flats 14-16 proved as popular as of yore. Another old timer, U. T. C. (Martin's), 15-20 to the usual good business.—ITEMS: Manager Hoffman, of the Ralph Kellard Stock co., states that the original engagement of the co. at the Wieting has been extended to Sept. 5, owing to their big success.—Ines Forrester and Eleanor Woodruff retired from the co. 23, and were succeeded by Rebecca Ridgeley and Helen Hammel.—Postmaster William Cowie received the resignation of Edgar C. Pettie as a member of the letter carrier force 20. The resignation came from New York city where Mr. Pettie has been visiting his daughter, Mrs. Oscar Lewisohn, who was Edna May.—Mrs. Lewisohn has rented a home in Riverside Drive for her father and mother.—The first anniversary of the opening of the Empire Theatre was celebrated 20. Manager Gage was the recipient of several floral offerings, including one from Walter Snowden Smith, owner of the theatre.

E. A. BRIDGMAN.

ELMIRA.—LYCEUM: Richard Carle in Jumping Jupiter 7: large house; unsatisfactory performance. Alma, Where Do You Live? 9: two good houses. Aborn Opera co. in The Bohemian Girl 11: good house; one of the most pleasing performances of the season; Strong co.; the orchestral direction of George Lyding a conspicuous feature. Francis Wilson in The Bachelor's Baby 13: large house; pleased.—COLONIAL: The Stanford and Western Players pleased with a strong production of The Silver Girl 11-16; all the favorites were seen in congenial roles; good business.—ITEMS: George Lyding, who has been re-engaged as manager of Rorick's Theatre, consulted with the owners 11 regarding the opera season, which opens at that house in May and runs until cold weather. An unusually capable co. is being gathered, and indications point to the most successful season in the career of that prosperous house.—Felber and Shea assumed control of the Mozart Theatre, opening 11 with a good vaudeville bill.

J. MAXWELL BEERS.

SCHENECTADY.—VAN CURLER: James T. Powers in Two Little Brides 14: welcomed by large and appreciative audience. Frances Cameron and Grace Kennicott as the two little brides made a very favorable impression, the former by her graceful dancing, and the latter by her charming voice. Walter Lawrence as Count Boris had a role well suited to display his ability. John Barrymore in Half a Husband 15 delighted large house. Mr. Barrymore is surrounded by an unusually competent co., which includes Emily Stevens, Kathryn Harris, Jessie Busley, Olive May, and William Wylie. U. T. C. 16; large business.—MOHAWK: Clark's Runaway Girls 14-16; fairly good houses. Queen of the Jardin de Paris 18-20, with Attel Kilbane fight pictures as added attraction did good business. Harry Kolar and Al. K. Hall provide the comedy.

NAT SAHR.

ALBANY.—HARMANUS BLEECKER HALL: Polly of the Circus 7, 8, with Georgie Olin in the title-role, pleased large audiences; Garfield Thompson as the clergyman was satisfactory. Law Dockstader's Minstrels 9 entertained two large audiences. The Kiss Waltz 12, 13; packed houses and won marked success. Jan Kubelik in concert delighted a large audience of music lovers 14. James T. Powers in Two Little Brides 15, 16. Blanche Ring in The Wall Street Girl 18, 19.—EMPIRE: Clark's Runaway Girls and Ben Welch and his burlesquers 11-16 to big business. Al. Reeves' Big Show and the Queens of the Jardin de Paris follow.—GAIETY: The Bachelor Club Burlesque co. and Millie de Leon in The Girl in Blue played a big week's engagement 11-16.

O. W. HERRICK.

ROCHESTER.—LYCEUM: Stung, a musical comedy with Ned Nye in the principal role, played to fair houses 11, 12. The University of Rochester Dramatic Club presented The Rivals in a most excellent manner 13. The Follies of 1911 drew big houses 14-16. Francis Wilson in A Bachelor's Baby 19, 20.—BAKER: McFadden's Flats 11-13; good drawing card; well played and staged. A Kentucky Romance 14-16, with Beulah Poynter as the heroine, was well received. St. Elmo 18-20.—CORINTHIAN: The Queens of the Jardin de Paris offered an entertaining burlesque 11-16.—COOK'S: Jardin de Paris Girls was well received 11-16; it was one of the best this season. Imperials 18-23.

E. C. ZIMMER.

WATERTOWN.—CITY OPERA HOUSE: Mildred and the Great Roseleve 20, 21; local press state "The best of Hermann, Keller, and Thurston combined, with newer and more startling creations than before attempted by any other artist;" business good. The Fortune Hunter 22; big advance sale. Madame Sherry 23; fair house.—ORPHEUM: Burgess Stock co. in repertoire 18-23.

DON HOLBROOK.

GLOVERSVILLE.—DARLING: Chauncey-Keiffer co. 11-16 closed a week of successful business in The Girl of Eagle Ranch; excellent satisfaction. Herbert and Dorflinger Musical Comedy co. opened 18 in The Girl from Paris; S. R. O.; very best of satisfaction.—ITEM: Manager Gaut has made arrangements with Herbert and Dorflinger to produce musical comedies three nights each week for the next eighteen weeks, with a change of bill each week.

CORTLAND.—THEATRE: Whiteside-Strauss co. in The Parish Priest, My Jim, Shepherd of the Hills, Sign of the Crucifix, The Conspirators, and Across the Desert 11-16; excellent business. Same co. 18-23.—TEMPLE: Sharpley Theatre co. in Madame Satan, Girl from the West, and Cowboy and Girl 11-16. Same co. in Man of Her Choice, Ostler Joe, and When North Meets South 18-23; fair business.

UTICA.—MAJESTIC: Law Dockstader 7; fine performance. Kiss Waltz 9; two crowded houses. Majestic Stock in The Chorus Lady 11-16 (except 14) pleased big business. Francis Wilson in The Bachelor's Baby 14 pleased S. R. O.—SHUBERT: Morton Opera co. in Girls Will Be Girls 11-16 pleased big business.

HORNELL.—SHATTUCK OPERA HOUSE: Richard Carle and Edna Wallace Hopper in Jumping Jupiter 6 pleased good house. Alma, Where Do You Live? 8 drew fairly well. The Bohemian Girl 13; enthusiastically received; large audience.

GLENS FALLS.—EMPIRE: Jack Barrymore in Half a Husband 16; satisfactory performance; business good. Chauncey-Keiffer Stock co. 18-23 opened to fair business. Plays first part of week: Sapho, St. Elmo, and The Provider.

PALMYRA.—OPERA HOUSE: University of Rochester Dramatic Club presented The Rivals 9; big business. Mattice Stock co. 11-16 pleased good business. Chorus Lady 20 pleased fair house.

SALAMANCA.—ANDREWS: Madame Sherry 16 pleased capacity. Himmelein's Players in Rose of Killarney, Lena Rivers, In the Bishop's Carriage, Girl of Sunny South, and The Coward 18-23; pleased capacity.

NIAGARA FALLS.—INTERNATIONAL: The Appell Stock co. in Paid in Full 18-23; excellent co.; big business.—ITEM: Plans are being made for a new theatre here.

CORNING.—OPERA HOUSE: The Earle Stock co. 18-23 in The Minister's Son, The Girl of the Sunny South, Ishmael, On the Frontier, For Her Defense, and For Her Sake.

FORT PLAIN.—THEATRE: Majestic Theatre Stock co. of Utica in The Chorus Lady 14; fine attraction; big business.

BINGHAMTON.—STONE: Blanche Ring in The Wall Street Girl 16; enthusiastically received; could play a profitable return date.

LOCKPORT.—HODGE: The Stampede 16 pleased small house. Madame Sherry 19; excellent co.; good business.

WELLSVILLE.—BALDWIN'S: Madame Sherry 22 pleased.

HERKIMER.—GRAND: Majestic Stock opened in Caught in the Rain 21.

WOLCOTT.—OPERA HOUSE: Alice in Wonderland 22, 23; home talent.

NORTH CAROLINA

RALEIGH.—ACADEMY: Lion and Mouse 12 pleased fair business. Viola Allen 14; excellent offering; good business.

WINSTON-SALEM.—ELKS' AUDITORIUM: Spring Maid 13; largest and most enthusiastic audience of season.

ASHEVILLE.—AUDITORIUM: Frank McIntyre in Snobs 6; excellent co.; fair business. Spring Maid 12 delighted capacity.

OHIO.

TOLEDO.

The Gamblers Pronounced One of the Season's Best Offerings—Other Attractions.

One of the best attractions of the season, and one which deeply interest Valentine patrons, was The Gamblers March 7-9. Louisiana Lou, for the first time here, 13, was well received and generously applauded. Excuse Me 20. Francis Wilson 23. Spring Maid 25-27. The Fortune Hunter 30.

Mother was the attraction at the Lyceum 7-9 and Jean Adair, Thomas Davis, and Harold Hendee all made good impressions. Dear Old School Days 10-16, with Herman Timberg, pleased. Thurston 17-23, aided by Beatrice Foster, delighted capacity houses. Eugenie Blair in The Test 24-30.

The Holden co. offered Uncle Tom's Cabin at the American 11-16 and pleased large houses. Theodore Lorch, Norman Hilyard, Theresa Martin, Nellie Hooper, and Cecil Fay all contributed good work. The Holdens are booked for an engagement in Indianapolis in April, and one in Rochester, N. Y., sometime in June.

The King of Patagonia was the Columbia's offering 17-24.

JANE CURTIS.

URBANA.—CLIFFORD: J. Leubrie Hill in My Friend from Dixie 18 drew fair house; biggest kind of hit.—ITEMS: Lyric, Wonderland, and Orpheum continue to attract big houses.—William Anderson returned home from The Girl of the Mountains.—George Padgen, late of the Pastime Theatre orchestra at Clinton, Mass., and who has been playing the drum at the Lyric, has gone to Louisville, Ky., to play in a theatre orchestra. He made many friends during his stay in Urbana.—Palmer Kellog has taken the management of My Friend from Dixie co.—Henry Dolson died in Indiana and was buried here at his old home. Deceased was father of Al. Dolson, who is advance agent with one of the Country Boy cos.

WILLIAM H. McGOWN.

ZANESVILLE.—WELLER: The Millionaire Tramp 16; fair co.; good business. The Fortune Hunter 20; excellent; co. in which William Rosell played the title-role; fair business. The Spring Maid 23, with Gene Lanesha in the title-role.—ORPHEUM: Apdale's Zoo Circus, headliner and five other acts, 18-20. Charles A. Louder and co. in A Night with the Doctor and four other acts 21-23; good business.—ITEMS: The U. T. C. Minstrels at the Weller 15 was the local hit of the season.—Manager Canning is negotiating with Nancy Boyer for a week's stand before the close of season.

LAURA B. POE.

SPRINGFIELD.—FAIRBANKS: The Siren 6 satisfied good house. Spring Maid 7; well presented; very large house. Royal Welsh Choir 11 pleased big business. Excuse Me 13 pleased capacity. Servant in the House 14; well presented; light business.—COLUMBIA: Stetson's U. T. C. 9; two very large houses.—NEW SUN: Vaudeville and The Heart of the Mountain 11-16 drew well and pleased.

YOUNGSTOWN.—GRAND: Naughty Marietta 11; large house. Opera Club in Dorothy 12; large business. Marie Dressler in Tillie's Nightmare 13; well received; big business.—PARK: Gus Edwards's Musical Revue 11-16; packed houses.—PRINCESS: Pine the Piper 11-13; big business.

PORTSMOUTH.—GRAND: The Keyes Sisters' Dramatic co. 11-16; good co. and business. Plays: Silver Threads, Chinatown, The Cutest Girl, The Darling of Paris, The Country Kid, The Pride of the Prairie, The Smart Set 13; fair, to fair business. Queen of the Moulin Rouge 18; fair, to good business.

LANCASTER.—CHESTNUT STREET OPERA HOUSE: Moulin Rouge Burlesque co. 16; capacity. The Millionaire Tramp 18; big business.—GEM: Hartigan Stock co. (third week) 11-16; indefinite; satisfied good business.

LIMA.—FAUROT: Billie Burke in The Runaway 14 delighted S. R. O. A Royal Slave 16 failed to appear.—LYRIC: Lyric Stock co. in Maid and Man and Nance, the Waif of the Mines, 18-23.

NEW PHILADELPHIA.—UNION: Man on the Box 12; good co.; fair house. Mutt and Jeff 15 pleased S. R. O. Fortune Hunter 23 pleased.

CAMBRIDGE.—COLONIAL: Cat and the Fiddle 12 pleased fair house. Mutt and Jeff 14 pleased good house. Fortune Hunter 21 drew well.

DEFIANCE.—OPERA HOUSE: Louisiana Lou 14; good house. Gordon Stock co. in Thelma 16 pleased fair house. The Gamblers 18; fine co. and business.

SALEM.—GRAND: Galvani, hypnotist, 12-16 pleased good business. Cow and the Moon 19; fair co.; good house.

LOUDONVILLE.—NEW CITY: Jess Pugh concert 8; fair co.; good business. Cat and Fiddle 13 pleased.

WARREN.—OPERA HOUSE: Mutt and Jeff 11 pleased S. R. O. Madame Sherry 12 pleased capacity.

AKRON.—GRAND: Naughty Marietta 9 satisfied good business. The Girl in the Taxi 11-15; paving attraction.

HAMILTON.—SMITH'S: Lewis-Oliver Stock in The Rose of the Ranch and In a Woman's Power 10-17 satisfied big business.

ALLIANCE.—COLUMBIA: Madame Sherry 8; good business and satisfaction. Mutt and Jeff 11 delighted packed house.

TIFFIN.—GRAND: The Gamblers 15; good business and satisfaction. The Cat and the Fiddle 19 delighted capacity.

ASHLAND.—OPERA HOUSE: Mae Laporte Stock co. 11-16 (return) satisfied good business.

NORWALK.—GILGER: Cat and Fiddle 16 pleased satisfactory returns.

PIQUA.—MAY'S OPERA HOUSE: Servant in the House 21 pleased.

OKLAHOMA.

OKLAHOMA CITY.—OVERHOLSER: George Damerel in The Heart Breakers 16, 17; well received; good business.—METROPOLITAN: North Brothers' Stock co., with Genevieve Russell and Jack Rossleigh, in The Chorus Lady 11-17 pleased big business. A nameless play 18-24; written by William L. Tucker, of this city, will be named by popular vote.—ITEM: The Lyric reopened 17 to capacity. U. S. Stone is manager and Gene Topping business-manager. House seats 1,400.

MUSKOGEE.—HINTON OPERA HOUSE: North Brothers Stock co. in Wildfire 4-16; excellent co.; capacity.

PENNSYLVANIA.

SCRANTON.—LYCEUM: The Coburn Players in The Merchant of Venice, at matinee, and Macbeth, evening, 7; strong co.; good business; deserved packed houses. Mr. Coburn as Shylock gave one of the finest characterizations seen here in many a day, with Mrs. Coburn as Portia a close second. Others who did well: Phillip Henry, George Currie, George Gaul, Charles Fleming, D. C. Percival, Erskine Sanford, Herbert Hands, Henry Buckler, Clarence Derelle, Beatrice Harron, and Charlotte Gladstone. The staging was all that could be desired. Lyman Howe's pictures 8, 9, with matinee, pleased usual big business. The Henri Dramatic co. in The Two Worlds of the Strike 10 delighted capacity house. Francis Wilson in The Bachelor's Baby 12; excellent co.; almost capacity; Francis Wilson as Thomas Beach and Baby Davis as Martha scored heavily and were accorded numerous curtain calls.—POLI: Excellent bill week of 11, with Mazzie Cline as headliner; scored. David Higgins and co., Harry Jolson, College Trio and several other good acts to capacity houses.—NEW ACADEMY: The Great Comas headed an excellent bill and scored; Mason and Pearse, Musical Forrests, Chester Kingston, and Wilson and Hayes to excellent business.—COLUMBIA: The High School Girls in The Dude Pug and Get Trimmed Quick Rose 11-16; co. and business excellent; Dale, Wilson, and Kitty Mitchell scored.—ITEM: John T. Docking, the successful manager of the Poli, was unanimously elected Exalted Ruler of Scranton Lodge, No. 123, Benevolent and Protective Order of Elks. Mr. Docking richly deserves this honor, as he is a tireless worker, both in the lodge and for the good of the order. Long may he reign.

READING.—ACADEMY: Blanche Ring in The Wall Street Girl 11 to large audience. A very large and thoroughly pleased audience witnessed a revival of Forty-five Minutes from Broadway 12, with George M. Cohan in the role of Kid Burns, and it scored one of the hits of the local season. So frequent and prolonged was the applause that the star was obliged to respond to repeated curtain calls at the end of the second act. The theatre was decorated with American flags and bunting by Manager Levy in honor of Mr. Cohan. The Ducklings to good business at both performances 14.—AUDITORIUM: The Ringold Band inaugurated a series of three concerts to be given on three successive Saturday afternoons by playing to a crowded house 9; a programme of exceptional excellence was rendered. The Reading ex-High School Dramatic Club presented a one-act playlet with local coloring, Soda Bubbles, 12, to capacity. The piece was written by Daniel J. McDermott, a local playwright of prominence, and was a complete success.—ITEM: "Bon Bon Lane," a tuneful ragtime classic, written especially for Glase and Brubaker by Paul E. Glase, and sung for the first time at the annual production of the Penn Wheelmen (local) Feb. 26, 27, is to be featured by the Bell Boy Trio, which appeared at the Orpheum 11-13. Mr. Glase, who has written a half dozen song successes, is now at work on several others.

M'KEESPORT.—WHITE'S: Howe's pictures 13 pleased big business. Big Review 14; well received.—ITEMS: House has changed management, the Moore Circuit having given up lease.—F. D. Hunter is the new manager, succeeding Mr. Johnson, who goes to Newark, O., where his field will be larger.—Harvey Rose, treasurer, and Ed. Washburn are retained by the new management.—P. H. McTeeters, the popular advertising man, goes to Brady's Lake for Summer stock season.—We are sorry to lose Mr. Johnson.

LANCASTER.—FULTON: Kirk Brown co. 11-16 pleased good houses. Phil Maher co. 18-23 (except 19) pleased fair houses in Thorns and Orange Blossoms, Her Marriage Vow, Beyond Pardon, St. Elmo, A Village Vagrant.

(Continued on page 22.)

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman): Madison, Wis., 27. Milwaukee 28-30. St. Paul, Minn., April 1-3. Minneapolis 4-6.
ALIAS JIMMY VALENTINE (Liebler and Co.): Buffalo, N. Y., 25-30.
ALLEN, VIOLA (Liebler and Co.): New Orleans, La., 24-30.
ANGLIN, MARGARET (Louis Nethersole): Fond du Lac, Wis., April 2. Winona, Minn., 3.
ARLISS, GEORGE (Liebler and Co.): New York city Sept. 18—indefinite.
BABY MINE (Wm. A. Brady): Altoona, Pa., 29, 30.
BABY MINE (No. 1: Wm. A Brady, Ltd.): Newark, N. J., 25-30.
BABY MINE (No. 2: Wm. A. Brady, Ltd.): New Bedford, Mass., 27. Fall River 28. Westerly, R. I., 29. Middletown, Conn., 30.
BABY MINE (Wm. A. Brady, Ltd.): Cleveland, O., 25-30.
BATES, BLANCHE (David Belasco): St. Louis, Mo., 25-30.
BEN-HUR (Klaw and Erlanger): Lenron, Eng., April 15—indefinite.
BIRD OF PARADISE (Oliver Morosco): New York city Jan. 8—indefinite.
BLUE BIRD (Liebler and Co.): Baltimore, Md., 25-30. Cleveland, O., April 1-6.
BOUGHT AND PAID FOR (Wm. A. Brady): New York city Sept. 26—indefinite.
BUNTY PULLS THE STRINGS (Cecil DeMille): New York city Oct. 10—indefinite.
BUNTY PULLS THE STRINGS (Wm. A. Brady): Chicago, Ill., Jan. 15—indefinite.
BUNTY PULLS THE STRINGS (Wm. A. Brady): Cleveland, O., 25-30.
BURKE, BILLIE (Charles Frohman): Cleveland, O., 25-30.
BUTTERFLY ON THE WHEEL (Lewis Waller): New York city Jan. 9—indefinite.
CARTER, MRS. LESLIE (John Cort): Spokane, Wash., 27, 28. Wallace, Ida., 29. Missoula, Mont., 30.
CLARKE, DELLA (John F. Sullivan): Bonham, Tex., 27. Greenville 29. Wichita Falls 30. Childers, April 1. Amarillo 2. El Reno 5. Oklahoma City 6. Guthrie 7.
CLARKE, HARRY CORSON, AND MARGARET DALE OWEN: Suva, Fiji Islands, April 5. Auckland, New Zealand, 9. Sydney, Australia, 13—indefinite.
COMMON LAW (A. H. Woods): Buffalo, N. Y., 25-30.
COMMUTERS, THE (Henry B. Harris): Dover, N. H., 27. Nashua 28. Worcester, Mass., 29. Springfield 30.
CONCERT, THE (David Belasco): Pittsburgh, Pa., 25-30.
COUNTISS, CATHRINE (Stair and Havlin): Kansas City, Mo., 24-30.
COUNTRY BOY (Co. A: Henry B. Harris): Boston, Mass., Jan. 8—indefinite.
COUNTRY BOY (Co. B: Henry B. Harris): Ann Arbor, Mich., 27. Lima, O., 28. Findlay 29. Tiffin 30.
COUNTY SHERIFF (O. E. Wee): Salem, Mass., 29. Pawtucket, R. I., 30.
CRANE, WILLIAM H. (Joseph Brooks): Detroit, Mich., 24-30.
CROSMAN, HENRIETTA (Maurice Campbell): Oklahoma City, Okla., 29.
DANIEL BOONE ON THE TRAIL (Robt. H. Harris): Buffalo, N. Y., 25-30.
DANIEL BOONE ON THE TRAIL (L. Harris): Grand Rapids, Mich., 25-27.
DRAMA PLAYERS (Donald Robertson): Chicago, Ill., Feb. 5-April 13.
DREW, JOHN (Charles Frohman): Nashville, Tenn., 27, 28. Evansville, Ind., 29. Terre Haute 30. Louisville, Ky., April 1-3. Lexington 4. Indianapolis, Ind., 5.
EASIEST WAY (David Belasco): Chicago, Ill., 24-April 6.
EDESON, ROBERT (Samuel Wallach): Boston, Mass., 25-April 6.
ELLIOTT, GERTRUDE (Charles Frohman): Boston, Mass., March 25-April 6.
EVERYWOMAN (Eastern: Henry W. Savage): Springfield, Mass., 26-30.
EVERYWOMAN (Western: Henry W. Savage): Dayton, O., 24-27. Columbus 28-30.
EXCUSE ME (Eastern: Henry W. Savage): Cincinnati, O., 24-30.
EXCUSE ME (Southern: Henry W. Savage): N. Philadelphia, O., 27. Canton 28. Akron 29. Elyria 30.
EXCUSE ME (Western: Henry W. Savage): Portland, Ore., 24-27. Astoria 28. Centralia, Wash., 29. Aberdeen 30. Tacoma 31. April 1. Victoria, Can., 2. Vancouver 3, 4. Bellingham, Wash., 5. Everett 6.
FARNUM, DUSTIN AND WILLIAM (A. H. Woods): Boston, Mass., Feb. 12-March 30.
FAVERSHAM, WILLIAM (L. E. Gallagher): Bakersfield, Cal., 27. Stockton 28. Sacramento 29. San Jose 30. San Francisco April 1-13.
FERGUSON, ELSIE (Henry B. Harris): Chicago, Ill., March 17-April 6.
FORBES-ROBERTSON, J. (Perry Burton): Hot Springs, Ark., 30. New Orleans, La., 31-April 6.
FORTUNE HUNTER (Cohan and Harris): Wheeling, W. Va., 27. Beaver Falls, Pa., 28. McKeesport 29. Uniontown 30. Greensburg April 1. Punxsutawney 2. Dubois 3. Clearfield 4. Sunbury 5. Mahanoy City 6.
FORTUNE HUNTER (Eastern: Cohan and Harris): Syracuse, N. Y., 25-27. Auburn 28. Rochester 29, 30. Buffalo, April 1-3. Erie, Pa., 4. Bradford 5. Elmira, N. Y., 6.
FORTUNE HUNTER (Western: Cohan and Harris): Youngstown, O., 27. Columbus 28, 29. Toledo 30. Detroit, Mich., April 1-6.
GAMBLERS, THE (Original: Authors' Producing Co.): New York city 25-30.
GAMBLERS, THE (Eastern: Authors' Producing Co.): Piqua, O., 27. Washington Court House 28. Circleville 29. Lancaster 30.
GAMBLERS, THE (Southern: Authors' Producing Co.): Mankato, Minn., 27. Red Wing 28. Eau Claire, Wis., 29. Wausau 30.
GAMBLERS, THE (Western: Authors' Producing Co.): Keokuk, Ia., 27. Burlington 28. Davenport 29. Galesburg, Ill., 30. Chicago 31-April 13.
GARDEN OF ALLAH (Liebler and Co.): New York city Oct. 21—indefinite.
GET-RICH-QUICK WALLINGFORD (Central: Cohan and Harris): Manchester, N. H., 27. Portland, Me., 28-30. Bangor, April 1. Augusta 2. Lewiston 3. Dover, N. H., 4. Nashua 5. Fitchburg, Mass., 6.
GET-RICH-QUICK WALLINGFORD (Eastern: Cohan and Harris): Newark, N. J., 25-30.
GET-RICH-QUICK WALLINGFORD (Western: Cohan and Harris): Winnipeg, Can., 24-30. Grand Forks, N. Dak., April 1. Crookston, Minn., 2. Fargo, N. Dak., 3. Superior, Wis., 4. Duluth, Minn., 5, 6.
GILMORE, PAUL (Paul Gilmore, Inc., Co.): Way Cross, Ga., 27. Valdosta 28. Bainbridge 29. Moultrie 30.
GIRL FROM RECTOR'S (Western: Max Plohn): New York city 25-30.
GIRL IN THE TAXI (A. H. Woods): Cleveland, O., 25-30.
GIRL IN THE TAXI (A. H. Woods): St. Louis, Mo., 24-30.
GLASS HOUSE (Martin Beck): Syracuse, N. Y., April 4-6.
GOOSE GIRL (Baker and Castle): Streator, Ill., 31.
GRAHAM, OSCAR: Bartlett, Tex., 27, 28. Llano 29, 30. Marble Falls April 1, 2. Burnett 3. Lampasas 4. Richland Springs 5. Lometa 6.
GRAUSTARK (Baker and Castle): Reno, Nev., 27. Lovelocks 28. Winnemucca 29. Ogden, U., 30. Salt Lake City 31-April 6.
GREYHOUND, THE (Wagenhals and Kemper): New York city Feb. 26—indefinite.
HACKETT, JAMES K.: Toronto, Can., 25-30.
HILLIARD, ROBERT (Klaw and Erlanger): New York city 25-30. Brooklyn April 1-6.
HUMAN HEARTS (Len Delmore): Welch, Va., 27. Matoaka 29. Princeton 30.
ILLINGTON, MARGARET (Edw. J. Bowes): Chicago, Ill., Feb. 11-April 6. Hammond, Ind., 7.
IN OLD KENTUCKY (A. W. Dingwall): Trenton, N. J., 27. Paterson 28-30.
KISMET (Harrison Grey Fiske): New York city Dec. 25—indefinite.
LIGHT ETERNAL (Milton Rice): Pittsburgh, Pa., 25-30. St. Catharines, Can., April 3, 4.
LION AND THE MOUSE (Northern: United Play Co.): Storm Lake, Ia., 28. Spencer 29. New Hampton 30. Cedar Rapids 31.
LION AND THE MOUSE (Southern: United Play Co.): Xenia, O., 27. Tipton, Ind., 29. Logansport 30. Hammond 31.
LITTLE WOMEN (Wm. A. Brady): St. Louis, Mo., 25-April 6.
McINTYRE, FRANK (Henry B. Harris): New Orleans, La., 24-30.
MADAME X (Henry W. Savage): San Francisco, Cal., 24-31. Stockton April 1. Sacramento 2. Portland, Ore., 4-6. Tacoma, Wash., 7, 8.
MALLORY, CLIFTON (D. H. Cooke): Orillia, Can., 27. Lindsay 28. Belleville 29. Kingston 30. Brockville April 1. Napanee 3. Coburg 4. Petersburg 5, 6.
MANN, LOUIS (Werba and Luescher): New York city Jan. 22—indefinite.
MANTELL, ROBERT (Wm. A. Brady): Minneapolis, Minn., 24-30.
MASON, JOHN (Messrs. Shubert): Providence, R. I., 28-30.
MELVILLE, ROSE (J. R. Sterling): Chicago, Ill., 24-30. St. Louis, Mo., 31-April 6.
MILLER, HENRY: New York city March 11—indefinite.
MILLION, THE (Henry W. Savage): Waterbury, Conn., 27. New Haven 28. Hartford 29, 30.
MISSOURI GIRL (Eastern: M. H. Norton): Nappanee, Ind., 27. Albion 28. La Grange 29. Coldwater, Mich., 30. Albion 31. Anzola, Ind., April 1.
MISSOURI GIRL (Western: Norton and Rith): Grand Junction, Colo., 30. Delta April 1.
MOTHER (Wm. A. Brady): Cincinnati, O., 24-30.
NAZIMOVA, MME. (Charles Frohman): Chicago, Ill., 25-April 6.
OFFICER 666 (Cohan and Harris): New York city Jan. 29—indefinite.
OFFICER 666 (Cohan and Harris): Chicago, Ill., March 3—indefinite.
O'HARA, FISKE (Robert E. Irwin): Columbus, O., 25-27. Grand Rapids, Mich., 28-30.
OLD HOMESTEAD (Frank Thompson): Detroit, Mich., 24-30. Toledo, O., 31-April 6.
OLIVER TWIST (Liebler and Co.): New York city Feb. 26—indefinite.
OUR VILLAGE POSTMASTER (E. H. Perry): Brookings, S. Dak., 27. Huron 28. Miller 29. Pierre 30.
OVER NIGHT (Wm. A. Brady): Philadelphia, Pa., Feb. 26-March 30. Washington, D. C., April 1-6.
OVER NIGHT (Wm. A. Brady): Ogden, U., 27. Salt Lake City 28-30.
OVER NIGHT (Wm. A. Brady): Lancaster, Pa., 27. Pottsville 29.
PAID IN FULL (Wagenhals and Kemper): Grand Junction, Colo., 27. Leadville 28. Pueblo 29. Colorado Springs 30. Denver 31-April 6.
PAID IN FULL (C. S. Primrose): Bethany, Ill., 27. Findlay 28. Paris 29. Greenup 30.
PAIR OF COUNTRY KIDS (C. Jay Smith's): Clay, Ky., 27. Providence 28. Sebree 29. Owensboro 30.
PASSERS-BY (Charles Frohman): Milwaukee, Wis., 24-27. South Bend, Ind., 28. Ft. Wayne 29. Erie, Pa., 30.
POLLY OF THE CIRCUS (Fred Reichel): Greenville, S. C., 27. Spartanburg 28. Asheville, N. C., 29. Charlotte 30.
POLLY OF THE CIRCUS: Philadelphia, Pa., 25-30.
POMANDER WALK (Liebler and Co.): Washington, D. C., 25-30.
POWER, TYRONE (Jos. M. Gaites): St. Louis, Mo., 24-30. Cincinnati, O., 31-April 6.
POYNTER, BEULAH (H. J. Jackson): Toronto, Can., 25-30. Hamilton April 1, 2.
REBECCA OF SUNNYBROOK FARM (Joseph Brooks): Baltimore, Md., 25-30.
REBECCA OF SUNNYBROOK FARM (Joseph Brooks): Oakland, Cal., 24-30.
RIGHT TO BE HAPPY (Henry B. Harris): New York city March 26—indefinite.
ROBSON, MAY (L. S. Sire): Fresno, Cal., 27. San Jose 28. Monterey 29. Santa Cruz 30. Oakland 31-April 6.
ROMANCE OF THE UNDERWORLD (Myron B. Rice): Baltimore, Md., 25-30.
ROSALIND AT RED GATE (Gaskell and MacVitty): Beloit, Wis., 27. Janesville 28. Edgerton 29. Stoughton 30. Madison 31. Portage April 1. Cambria 2. Beaver Dam 3. Waupun 4. Fond du Lac 5. Appleton 6.
ROSARY (Gaskell and MacVitty): Marshall, Mich., 27. Litchfield 28. Jonesville 29.
ROSARY (No. 2: Rowland and Clifford): Des Moines, Ia., 24-27. Omaha, Neb., 28-30.
ROSARY (Rowland and Clifford): Carthage, N. Y., 27. Ogdensburg 28. Watertown 29. Utica 30.
ROSS, THOMAS W. (Cohan and Harris): Chicago, Ill., March 17-April 6.
ROYAL SLAVE (Geo. H. Bubb): Winchester, Ky., 27. Mt. Sterling 28. Paris 29. Georgetown 30.
ST. ELMO (Vaughan Glaser): Paterson, N. J., 25-27. Camden 28-30.
SERVANT IN THE HOUSE (Gaskell and MacVitty): Danville, Ill., 27. Lebanon, Ind., 28. Crawfordsville 29. Lafayette 30.
SILVER THREADS (Richard J. Jose): Indianapolis, Ind., 25-27. Columbus, O., 28-30.
SIS PERKINS (C. Jay Smith): Murray, O., 28. Albany 29. Athens 30.
SOTHERN, E. H., AND JULIA MARLOWE (Messrs. Shubert): Kansas City, Mo., 25-30. Omaha, Neb., April 4-6.
SQUAW MAN (Clarence Bennett): Douglas, Ariz., 27.
STAHL, ROSE (Henry B. Harris): Philadelphia, Pa., 11-30.
STARR, FRANCES (David Belasco): Philadelphia, Pa., 11-30.
SUMURUN (Winthrop Ames): Philadelphia, Pa., March 26-April 6.
TALKER, THE (Henry B. Harris): New York city Jan. 8—indefinite.
TEST, THE (Stair and Nicolai): Toledo, O., 24-30. Chicago, Ill., 31-April 20.
THELMA (Smith and Sherman's): Milwaukee, Wis., 24-30. Chicago, Ill., 31-April 6.
THIRD DEGREE (Southern: United Play Co.): Birmingham, Ala., 25-30. New Orleans, La., 31-April 6.
THIRD DEGREE (Western: United Play Co.): Canton, Ill., 27. Princeton 28.
TILLY OLSON (Carl M. Dalton): Salt Lake City, U., 24-30.
TOWN MARSHAL (O. E. Wee): Harvard, Ill., 28. Capron 29. Racine, Wis., 31.
TRAIL OF THE LONESOME PINE (Klaw and Erlanger): Chicago, Ill., 3-30.
TRAVELING SALESMAN (Henry B. Harris): Richmond, Va., 25-30. Norfolk April 1-6.
TRAVELING SALESMAN (Western: A. S. Stern): Rome, Ga., 27.
UNCLE TOM'S CABIN (Eastern: Wm. Kibble): Owosso, Mich., 27. Kalamazoo 28. Hammond, Ind., 29. Racine, Wis., 30. Milwaukee 31-April 6.
UNCLE TOM'S CABIN (Western: Kibble and Martin): Ottawa, Can., 25-27. Arnprior 28. Renfrew 29. Pembroke 30. North Bay April 1. Blind River 2. Sault Ste. Marie 3. Sault Ste. Marie, Mich., 4. St. Ignace 5. Cheboygan 6.
VIRGINIAN, THE (J. H. Palser): Knoxville, Tenn., 25-27. Chattanooga 28-30.
WALLER, LEWIS: New York city March 11—indefinite.
WARE, HELEN (Henry B. Harris): Kansas City, Mo., 24-30. So. Bend, Ind., April 7.
WARFIELD, DAVID (David Belasco): New York city Oct. 1—indefinite.
WARNER, H. B. (Liebler and Co.): Chicago, Ill., 3-30.
'WAY DOWN EAST (Wm. A. Brady): Rochester, N. Y., 25-30.
WHITE SQUAW (J. F. Sullivan): Streator, Ill., 27. Peoria 28-30. Kansas City, Mo., April 1-6. Atchison, Kan., 7.
WHITESIDE, WALKER: New York city March 11—indefinite.
WILSON, AL. H. (Sidney R. Ellis): St. Paul, Minn., 24-27. Minneapolis 28-30.
WILSON, FRANCIS (Charles Frohman): Grand Rapids, Mich., 27. Flint 28. Bay City 29. Saginaw 30. Lansing April 1. Kalamazoo 2. Ft. Wayne, Ind., 3. Lima, O., 4. Springfield 5. Dayton 6.
WITHIN THE LAW (Wm. A. Brady): Chicago, Ill., April 1—indefinite.
WOMAN, THE (David Belasco): New York city Sept. 19—indefinite.
WOMAN, THE (David Belasco): Chicago, Ill., Dec. 24-March 30.

STOCK COMPANIES.

ACADEMY OF MUSIC (William Fox): New York city Aug. 29—indefinite.
ALCAZAR (Belasco and Mayer): San Francisco, Cal.—indefinite.
AVENUE: Wilmington, Del.—indefinite.
BELASCO AND STONE (Belasco and Stone): Los Angeles, Cal.—indefinite.
BERGEN, THURLOW: St. Paul, Minn., Feb. 5—indefinite.
BIJOU (Geo. A. Haley): Woonsocket, R. I.—indefinite.
BISHOP, CHESTER (M. Hartman): Grand Rapids, Mich., Sept. 3—indefinite.
BISHOP'S PLAYERS (H. W. Bishop): Oakland, Cal.—indefinite.
BLANEY-SPOONER: Philadelphia, Pa., Sept. 18—indefinite.
BURBANK (Oliver Morosco): Los Angeles, Cal.—indefinite.
COLLEGE: Chicago, Ill., Sept. 4—indefinite.
COLONIAL: Lansing, Mich.—indefinite.
COLONIAL: Ottawa, Can., Feb. 12—indefinite.
COLUMBIA: Oakland, Cal.—indefinite.
COLUMBIA PLAYERS (Metzerott and Berger): Washington, D. C., March 18—indefinite.
CRAIG (John Craig): Boston, Mass., Sept. 1—indefinite.
CRESCENT (Percy Williams): Brooklyn, N. Y., Sept. 2—indefinite.
CRESCENT: White Plains, N. Y.—indefinite.
DAVIS (Harry Davis): Pittsburgh, Pa., Aug. 28—indefinite.
DORNER PLAYERS: Hazleton, Pa., Jan. 22—indefinite.
EMPIRE (Spitz and Nathanson): Holyoke, Mass., Sept. 4—indefinite.
EMPIRE (Spitz and Nathanson): Providence, R. I., March 4—indefinite.
GAGNON-POLLOCK (Bert C. Gagnon): New Orleans, La.—indefinite.
GARRICK (Rogers and Ritter): Salt Lake City, U., Sept. 18—indefinite.
GARSIDE (James L. Garside): Paducah, Ky., Jan. 15—indefinite.
GAYETY: Hoboken, N. J., Dec. 25—indefinite.
GERMAN (Hans Loebel): St. Louis, Mo., Oct. 1—indefinite.
GERMAN (Herman Gerold): Philadelphia, Pa., Oct. 3—indefinite.
GILLETTE (J. W. Gillette): Butte, Mont., Nov. 26—indefinite.
GLASER, VAUGHAN: Cleveland, O., Jan. 22—indefinite.
GOTHAM (Percy Williams): Brooklyn, N. Y., Sept. 2—indefinite.
GREGORY PLAYERS (W. H. Gregory): Johnstown, Pa., Feb. 12—indefinite.
HARVARD (Charles L. Gill): Cambridge, Mass., Dec. 23—indefinite.
HAYWARD, GRACE (Geo. M. Gatts): Chicago, Ill., Sept. 4—indefinite.
HORNE: New Castle, Pa., Jan. 29—indefinite.
IMPERIAL (D. F. Russell): St. Louis, Mo., Dec. 24—indefinite.
IRVING PLACE (Gustav Amberg): New York city—indefinite.
JUNEAU: Milwaukee, Wis.—indefinite.
KELLARD, RALPH: Syracuse, N. Y., Feb. 26—indefinite.
LANDO, ALBERT (H. P. Jackson): Fitchburg, Mass., Dec. 25—indefinite.
LAWRENCE-SANDUSKY (Del S. Lawrence): Vancouver, B. C.—indefinite.
LEWIS-OLIVER: Hamilton, O., Dec. 24—indefinite.

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LITTLE THEATRE (Winthrop Ames): New York city, March 12—indefinite.
LONERGAN, LESTER: New Bedford, Mass., Aug. 4—indefinite.
LYCEUM (Louis Phillips): Brooklyn, N. Y.—indefinite.
LYRIC (Frank Carpenter): Bridgeport, Conn., Jan. 1—indefinite.
LYTELL-VAUGHAN: Albany, N. Y., March 25—indefinite.
MACK, WILLARD: Portland, Ore., March 31-April 27.
MAJESTIC (N. Appel): Utica, N. Y., Feb. 26—indefinite.
MARLOWE (Albert Phillips): Chicago, Ill., Feb. 26—indefinite.
MORISON, LINDSAY: Lynn, Mass.—indefinite.
NATIONAL: Montreal, P. Q.—indefinite.
NEW: Lynn, Mass., Feb. 26—indefinite.
NORTH BROTHERS (Sport North): Topeka, Kan., Sept. 4—indefinite.
NORTH BROTHERS: Muskogee, Okla., March 4—indefinite.
OPERA HOUSE: Paterson, N. J.—indefinite.
ORPHEUM (J. M. Allison): Cincinnati, O., Sept. 15—indefinite.
ORPHEUM PLAYERS (Grant Laferty): Philadelphia, Pa.—indefinite.
ORPHEUM PLAYERS (Bartley Cushing): San Antonio, Tex., Feb. 24—indefinite.
OUR: Lowell, Mass.—indefinite.
PABST GERMAN (Ludwig Kreiss): Milwaukee, Wis., Sept. 24-April 21.
PAYTON, CORSE (Corse Payton): Brooklyn, N. Y., Aug. 26—indefinite.
PAYTON, CORSE (Corse Payton): Newark, N. J., Oct. 9—indefinite.
PERMANENT PLAYERS: Winnipeg, Can.—indefinite.
PERUCHI-GYPZENE: Montgomery, Ala., Nov. 9—indefinite.
PETTY-MOLMAN PLAYERS: Indianapolis, Ind., March 18—indefinite.
PRINCESS (Elbert and Getchell): Des Moines, Ia., Aug. 27—indefinite.
PRINGLE, DELLA: Edmonton, Can.—indefinite.
PROCTOR (Fred Thompson): Elizabeth, N. J.—indefinite.
PROSPECT (Frank Gerston): New York city—indefinite.
REDMOND, ED. (Redmond and Blum): San Jose, Cal.—indefinite.
RICHMOND: Troy, N. Y., Jan. 29—indefinite.
SHIRLEY, JESSIE: Spokane, Wash., Dec. 4—indefinite.
SOUTHERN (Harry Stubbs): Columbus, O., Sept. 25—indefinite.
SPOONER, CECIL (Blaney-Spooner Co.): New York city Aug. 5—indefinite.
SPOONER, EDNA MAY (I. Fluegelman): Brooklyn, N. Y., Dec. 18—indefinite.
STAINACH-HARDS (Ira D. Harris): Yonkers, N. Y.—indefinite.
STANFORD-WESTON (Maurice Stanford): Elmira, N. Y., Oct. 2—indefinite.
THOMPSON-WOODS (Monte Thompson): Brockton, Mass., Sept. 4—indefinite.
VALE (Travers Vale): Jersey City, N. J., Dec. 25—indefinite.
VANE, MYRTLE: San Diego Cal., Jan. 15—indefinite.
WINNINGER BROTHERS: Milwaukee, Wis.—indefinite.
WOLFE (J. A. Wolfe): Wichita, Kan., Sept. 11—indefinite.
WOODWARD (O. D. Woodward): Omaha, Neb., Sept. 9—indefinite.
WOODWARD (O. D. Woodward): Kansas City, Mo.—indefinite.
YE PLAYHOUSE: Bellingham, Wash.—indefinite.

TRAVELING STOCK COMPANIES.

AUSKINGS (Clarence Auskings): Miles City, Mont., 18-30, Billings April 1-6.
BRECKENRIDGE (Chas. Breckenridge): Fulton, Mo., 25-30.
BROWN, KIRK (J. T. Macauley): Allentown, Pa., 25-30.
CARLETON SISTERS (Varney and Montgomery): Goldsboro, N. Car., 25-30.
CHAMPLIN, CHAS. K.: Burlington, N. J., 25-30.
CHAUNCEY-KEIFFER (Fred Chauncey): Kingston, N. Y., 25-30, Walden April 1-6.
CHICAGO (Chas. H. RossKam): Asbury Park, N. J., 25-30.
COLONIAL (Cortland Hopkins): Lunenburg, Can., 25-27, Bridgewater 28-30.
CORNELL-PRICE PLAYERS (W. E. Cornell): Buchanan, Mich., 25-30.
DE ARMOND SISTERS (W. N. Smith): Chillicothe, Mo., 25-30.
GRAYCE, HELEN (N. Appell): Bangor, Me., 25-30.
HAYES ASSOCIATE PLAYERS (Lucy M. Hayes): Scandia, Kan., 25-27, Jamestown 28-30.
HILLMAN'S IDEAL (Frank Manning): Hyannis, Neb., 25-27, Mullen 28-30.
HIMMELEIN'S ASSOCIATE PLAYERS (Ira N. Earl): Bradford, Pa., 25-30.
HOOVER (Grover Hoover): Canton, Ill., 25-30, Fairbury April 1-3, Moline 4-6.
KELLY (Sherman Kelly): Stillwater, Minn., 25-30.
KEYES (Chester A. Keyes): Ironton, O., 25-30.
LEWIS: Owensboro, Ky., 4-30.
LYNN (Jack Lynn): So. Manchester, Conn., 25-30, Willimantic April 1-6.
MAJESTIC: Port Arthur, Can., 18-30.
MARKS, May A. Bell: St. Catharines, Can., 25-30, Galt April 1-6.
NEWMAN-FOLTZ: Red Bluff, Cal., 24-30.
PICKERTS, FOUR (Willis Pickert): Dawson, Ga., 27, 28, Richland 29, 30.
SHANNON (Harry Shannon): Mt. Pleasant, Mich., 25-30.
TEMPEST (J. L. Tempest): Connellsville, Pa., 25-30.
WHEELER SISTERS (Ion Carroll): Tunnelton, W. Va., 25-30.
WIGHT THEATRE (Hilliard Wight): Henry, S. Dak., 25-27, Bellingham, Minn., 28-30, Cottonwood April 1-6.

OPERA AND MUSICAL COMEDY.

ABORN GRAND OPERA (Messrs. Aborn): Norfolk, Va., 27, 28.
ALMA, WHERE DO YOU LIVE? (Jos. M. Weber): Bellingham, Wash., 29.
AROUND THE CLOCK (Gus Hill): Grand Rapids, Mich., 24-27, Indianapolis, Ind., 28-30.
AROUND THE WORLD (Messrs. Shubert): New York city Sept. 2—indefinite.
BARON TRENCK (F. C. Whitney): New York city March 11—indefinite.
BERNARD, SAM (Messrs. Shubert): Boston, Mass., 18-30.
BLACK PATTI (R. Voelckel): Providence, R. I., 25-30, Boston, Mass., April 1-6.
BRIAN, DONALD (Charles Frohman): Boston, Mass., March 26—indefinite.

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BUSTER BROWN (Buster Brown Amusement Co.): Newberne, N. C., 27, Tarboro 28, Williamston 29, Rocky Mount 30.
CARLE, RICHARD (Frazee and Lederer): Auburn, N. Y., 27, Syracuse 28-30, Toronto, Can., April 1-6.
CASEY JONES (Central: M. H. Norton): Larue, O., 28, Bellefontaine 29, Covington 30, Minster 31.
CASEY JONES (Eastern: M. H. Norton): Fairmont, W. Va., 28, Philippi 30, Buckhannon April 1.
CASEY JONES (Special: Harry La Mack): Bloomington, Ill., 30, Evansville, Ind., 31.
CASEY JONES (Western: Norton and Springer): Exeter, Neb., 27, Clay Center 29, Fairfield 30, Edgar April 1.
CAT AND THE FIDDLE (Chas. A. Sellon): Charlotte, Mich., 28, Elkhart, Ind., 29, South Bend 30, 31, Ft. Wayne April 1.
CHOCOLATE SOLDIER (F. C. Whitney): Chicago, Ill., 24-April 6.
CHOCOLATE SOLDIER (F. C. Whitney): St. Louis, Mo., 24-30.
CHOCOLATE SOLDIER (F. C. Whitney): Lima, O., 27, Mansfield 28, Akron 30.
CLIFFORD, BILLY (Bob Le Roy): New Orleans, La., 24-30.
COHAN, GEORGE M. (Cohan and Harris): New York city March 14—indefinite.
COW AND THE MOON (Chas. A. Sellon): Norwalk, O., 28.
ELTINGE, JULIAN (A. H. Woods): Indianapolis, Ind., 25-27.
EMPIRE MUSICAL STOCK: Paterson, N. J., Feb. 5—indefinite.
FANTASMA (Edwin Warner): Brantford, Can., 27, Guelph 28, Hamilton 29, 30, Toronto April 1-6.
FISCHER MUSICAL COMEDY: Los Angeles, Cal., March 17—indefinite.
FOLLIES OF 1911 (Florenz Ziegfeld): Buffalo, N. Y., 25-27, Ithaca 28.
FOY, EDDIE (Messrs. Dillingham and Ziegfeld): New York city Jan. 8—indefinite.
GIRL OF MY DREAMS (Joseph M. Gaites): Louisville, Ky., 28-30, Portsmouth, O., April 4.
GLASER, LULU: Oakland, Cal., 25-27, Marysville 28, Medford, Ore., 29, Eugene 30, Portland 31-April 3, Aberdeen, Wash., 4, Tacoma 5, 6.
GORDON, KITTY (Joseph M. Gaites): Montreal, Can., 25-30.
HANKY PANKY (Lew Fields): Toronto, Can., 25-30.
HARTMAN, FERRIS (Ferris Hartman): Los Angeles, Cal., Oct. 15—indefinite.
HEART BREAKERS (Mort Singer): Denver, Colo., 24-30.
HELD, ANNA (Florenz Ziegfeld): Washington, D. C., 25-30.
HERZ, RALPH (Jos. M. Gaites): Chicago, Ill., 11-30.
HITCHCOCK, RAYMOND (Cohan and Harris): Philadelphia, Pa., 18-April 6.
HOLLINGSWORTH TWINS: Wichita, Kan., 17-30.
JANIS, ELSIE (Charles Dillingham): San Francisco, Cal., 25-April 7.
JUVENILE BOSTONIANS (B. E. Lang): Crookston, Minn., 27, Warren 28, Grand Forks, N. Dak., 30.
KISS WALTZ (Messrs. Shubert): Brooklyn, N. Y., 25-30.
KOLB AND DILL (George Mooser): San Francisco, Cal., March 17—indefinite.
LADY FROM ABROAD (Thos. W. Riley): Montreal, Can., 25-30.
LAMBARDI OPERA: San Antonio, Tex., 27-31.
LEE AND BAKER MUSICAL COMEDY (J. L. Lee): New Orleans, La., Dec. 10—indefinite.
LET GEORGE DO IT (Leffler-Bratton): Louisville, Ky., 24-30, Columbus, O., April 1-6.
LEWIS, DAVE (Rowland and Clifford): Washington, D. C., 25-30.
LITTLE BOY BLUE (Henry W. Savage): New York city Nov. 27—indefinite.
LITTLE MISS FIX-IT (Werba and Luescher): Santa Ana, Cal., 28, Pomona 29, San Diego 30.
LOUISIANA LOU (Harry Askin): Chicago, Ill., Sept. 3—indefinite.
LOUISIANA LOU (Harry Askin): Grinnel, Ia., April 6.
MACDONALD, CHRISTIE (Werba and Luescher): Cincinnati, O., 25-30, Indianapolis, Ind., April 1-3, Columbus, O., 4-6.
McFADDEN'S FLATS (Chas. E. Barton): Staunton, Va., 28.
MADAME SHERRY (Co. B: Woods, Frazee and Lederer): Las Vegas, N. Mex., 27, Santa Fe 28, Albuquerque 29, El Paso, Tex., 30, Tucson, Ariz., April 1, 2, Phoenix 3, 4, Bisbee 5, Douglas 6, El Paso, Tex., 7.
MADAME SHERRY (Co. C: Woods, Frazee and Lederer): Ottawa, Can., 25-27, Quebec 28-30, Montreal April 1-6.
MADAME SHERRY (Co. D: Woods, Frazee and Lederer): Waverly, N. Y., 27, Towanda, Pa., 28, Owego, N. Y., 29, Ithaca 30, Wellsboro, Pa., April 1, Bellefonte 2, Mt. Carmel 3, Shenandoah 4, Hazleton 6.
MAN FROM COOK'S (Klaw and Erlanger): New York city March 25—indefinite.
MERRY MARY (Baker Amusement Co.): Jackson, Mich., 25-27, Ann Arbor 28-31, Grand Rapids April 1-7.
METROPOLITAN GRAND OPERA: New York city Nov. 13—indefinite.
MILLIONAIRE KID (Kilroy and Britton): Saginaw, Mich., 25-31, Bay City April 1-7.
MISS NOBODY FROM STARLAND (Mort H. Singer): Seattle, Wash., 28, Bellingham 31.
MONTGOMERY AND STONE (Charles Dillingham): Brooklyn, N. Y., 25-30.
MUTT AND JEFF (Co. A: Gus Hill): Chicago, Ill., 18-30, Grand Rapids, Mich., 31-April 6.
MUTT AND JEFF (Gus Hill): Springfield, O., 27, Richmond, Ind., 28, Anderson 29, Muncie 30, Ft. Wayne 31, April 1, Goshen 2, Coldwater, Mich., 3, Battle Creek 4, Lansing 5, Saginaw 6, 7.
MUTT AND JEFF (Co. D: Gus Hill): Greensburg, Pa., 27, Altoona 28, Johnstown 29, Cumberland, Md., 30, Baltimore April 1-6.
NAUGHTY MARIETTA (Arthur Hammerstein): Medford, Ore., 27, Seattle, Wash., April 4-6.
NEVER HOMES (Lew Fields): Chicago, Ill., 24-April 6.
NEWLYWEDS AND THEIR BABY (Eastern: Leffler-Britton): Akron, O., 25-27, Wooster 28, Coshocton 29, Cambridge 30.
NEWLYWEDS AND THEIR BABY (Western: Leffler-Britton): Portland, Ore., 24-30, Aberdeen, Wash., 31, Bellingham April 2.
NEW ORLEANS FRENCH OPERA (Jules Lavolie): Milwaukee, Wis., 24-30.
PINAFORE (Messrs. Shubert): Oklahoma City, Okla., 28, San Antonio, Tex., April 3, 4.
PINK LADY (Klaw and Erlanger): Chicago, Ill., Feb. 18—indefinite.
PINK LADY (Klaw and Erlanger): London, Eng., April 8—indefinite.
PINK LADY (Klaw and Erlanger): Los Angeles, Cal., 25-April 6.
POWERS, JAMES T. (Messrs. Shubert): Boston, Mass., 25-30.
PRINCE OF TO-NIGHT (Mort Singer): Saskatchewan, Can., April 1, 2.
QUAKER GIRL (Henry B. Harris): New York city Oct. 23—indefinite.
RED ROSE: Oklahoma City, Okla., April 2, 3.
RING, BLANCHE (Frederic McKee): Rochester, N. Y., 25-27, Buffalo 28-30.
ROSE MAID (Werba and Luescher): Philadelphia, Pa., March 25-April 6.
SCHEFF, FRITZI (Messrs. Shubert): Pittsburgh, Pa., 25-30.
SCHOOL DAYS (Stair and Havlin): Youngstown, O., 25-30, Akron April 1-3, Wheeling, W. Va., 4-6.
SIDNEY, GEORGE (Frank Whitbeck): Nashville, Tenn., 25-30, Memphis 31-April 6.
SMART SET (Chas. E. Barton): Baltimore, Md., 25-30.
SPRING MAID (Werba and Luescher): Galesburg, Ill., 27, Quincy 28, Keokuk, Ia., 29, Burlington 30, Davenport 31, April 1, Dubuque 2, Waterloo 3, Cedar Rapids 4, Des Moines 5, Sioux City 6.
SPRING MAID (Southern: Werba and Luescher): Toledo, O., 25-27, Ann Arbor, Mich., 28, Grand Rapids 29-31, Kalamazoo April 1, Elkhart, Ind., 2, Lafayette 3, Danville, Ill., 4, Decatur 5.
SUNNY SOUTH (J. C. Rockwell): Warren, Pa., 27, Johnsonburg 28, Punxsutawney 29, Dubois 30, Emporium April 1, Port Allegany 2, Galeton 4, Westfield 5, Addison, N. Y., 6.
SWEETEST GIRL IN PARIS (Harry Askin): Philadelphia, Pa., March 4—indefinite.
THREE TWINS (Philip H. Niven): Jackson, Miss., 29.
TRENTINI, EMMA (Arthur Hammerstein): Brooklyn, N. Y., 25-30, New York city April 1-13.
VAN, BILLY B. (Stair and Havlin): Atlanta, Ga., 25-30.
WARD AND VOKES (Stair and Havlin): Norfolk, Va., 25-30.
WEBER AND FIELDS JUBILEE: New York city Feb. 5—indefinite.
WINTER GARDEN REVUES (Messrs. Shubert): New York city Sept. 27—indefinite.

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MINSTRELS.

DUMONT'S (Frank Dumont): Philadelphia, Pa., Sept. 16—indefinite.
FIELD'S, AL. G.: Ft. Smith, Ark., 27, McAlester, Okla., 28, Wichita Falls, Tex., 29, Amarillo 30.
GEORGIA TROUBADOURS (Wm. C. McCabe): Kensington, Kan., 27, Phillipsburg 28, Almena 29, Norfolk 30, Alma, Neb., April 1, Republican City 2, Bloomington 3, Naponee 4, Franklin 5, Guide Rock 8.
HONEY BOY (George Evans): Jersey City, N. J., 25-30.

CIRCUSES.

BARNUM AND BAILEY: New York city March 25-April 20.
101 RANCH WILD WEST (Miller Bros. and Arlington): San Bernardino, Cal., 27, Pasadena 28, Los Angeles 29, 30.
RINGLING BROTHERS: Chicago, Ill., April 6-21.

BURLESQUE.

AL. REEVES'S BIG BEAUTY: Brooklyn, N. Y., 25-30, New York city April 1-6.
AMERICANS (E. D. Miner): Scranton, Pa., 25-30, Newark, N. J., April 1-6.
BEHMAN SHOW (Jack Singer): Cincinnati, O., 24-30, Chicago, Ill., 31-April 6.
BELLES OF THE BOULEVARD (Fred McAllen): Hoboken, N. J., 25-30, New York city April 1-13.
BEN WELCH (Jack Singer): Boston, Mass., 25-30, New York city April 1-6.
BIG BANNER (Gallagher and Shean): Philadelphia, Pa., 25-30, Baltimore, Md., April 1-6.
BIG GAIETY (W. A. Miller): Toronto, Can., 25-30, Buffalo, N. Y., April 1-6.
BIG REVIEW (Henry P. Dixon): Washington, D. C., 25-30, Baltimore, Md., April 1-6.
BOHEMIANS (Al. Lubin): Boston, Mass., 25-30, Montreal, Can., April 1-6.
BON TONS (Jess Burns): Omaha, Neb., 24-30, St. Joseph, Mo., April 1-3.
BOWERY (Hurtig and Seamon): Minneapolis, Minn., 24-30, Omaha, Neb., 31-April 6.
BROADWAY GAIETY (Henry Shapiro): Wilkes-Barre, Pa., 25-30, Scranton April 1-6.
CENTURY GIRLS (Morris Weinstock): New York city 18-30, Brooklyn, N. Y., 1-13.
CHERRY BLOSSOMS (Max Armstrong): Philadelphia, Pa., 25-30, Wilkes-Barre April 1-6.
COLLEGE GIRLS (Chas. Foreman): Cleveland, O., 25-30, Toledo 31-April 6.
COLUMBIA (Frank Logan): Toledo, O., 24-30, Chicago, Ill., 31-April 6.
COZY CORNER GIRLS (Louis Watson): Omaha, Neb., 25-30, Kansas City, Mo., 31-April 6.
CRACKERJACKS (Bob Manchester): St. Joseph, Mo., 24-27, Kansas City 31-April 6.
DAFFYDILLS (Sam Rice): Indianapolis, Ind., 24-30, Louisville, Ky., 31-April 6.
DARLINGS OF PARIS (Chas. Taylor): Chicago, Ill., 24-30, Milwaukee, Wis., 31-April 6.
DREAMLAND (Dave Marion): Kansas City, Mo., 24-30, St. Louis 31-April 6.
DUCKLINGS (Frank Calder): Baltimore, Md., 25-30, Philadelphia, Pa., April 1-6.
FOLLIES OF THE DAY (Barney Gerard): Montreal, Can., 25-30, Toronto April 1-6.
GAY WIDOWS (Louis J. Oberworth): Harrisburg, Pa., 27, Reading 28, Allentown 29, Chester 30, Washington, D. C., April 1-6.
GINGER GIRLS (Hurtig and Seamon): Detroit, Mich., 24-30, Toronto, Can., April 1-6.
GIRLS FROM HAPPYLAND (Hurtig and Seamon): Philadelphia, Pa., 25-30, Brooklyn, N. Y., April 1-6.
GIRLS FROM MISSOURI (Louis Talbot): Newark, N. J., 25-30, New York city April 1-13.
GIRLS FROM RENO (James Madison): Toronto, Can., 25-30, Rochester, N. Y., April 1-6.
GOLDEN CROOK (Jas. Fulton): St. Louis, Mo., 24-30, Louisville, Ky., 31-April 6.
HASTINGS'S BIG SHOW (Harry Hastings): Brooklyn, N. Y., 25-30, Newark, N. J., April 1-6.
HIGH SCHOOL GIRLS (Arthur Gorman): New York city 25-April 6.
HONEYMOON GIRLS (Al. Rich): Chicago, Ill., 24-30, Detroit, Mich., 31-April 6.
IDEALS (Sam Robinson): Rochester, N. Y., 25-30, Buffalo April 1-6.
IMPERIALS (Sim Williams): Buffalo, N. Y., 25-30, Detroit, Mich., 31-April 6.
JARDIN DE PARIS (Burt Hendricks): Detroit, Mich., 25-30, Chicago, Ill., 31-April 6.
JERSEY LILIES (Wm. Jennings): Albany, N. Y., 25-27, Schenectady 28-30, Brooklyn April 1-6.
KENTUCKY BELLES (Mike Fenton): Louisville, Ky., 24-30, Cincinnati, O., 31-April 6.
KNICKERBOCKERS (Louis Roble): Providence, R. I., 25-30, Boston, Mass., April 1-6.
LADY BUCCANEERS (Harry M. Strouse): Minneapolis, Minn., 24-30, St. Paul 31-April 6.
LOVE MAKERS (Dave Guran): Springfield, Mass., 25-27, Worcester 28-30, Providence, R. I., April 1-6.
MERRY BURLESQUERS (Joe Leavitt): Chicago, Ill., 24-April 6.
MERRY MAIDENS (Edward Shaffer): St. Paul, Minn., 24-30, Omaha, Neb., 31-April 6.
MERRY WHIRL (J. Herbert Mack): Chicago, Ill., 24-30, Milwaukee, Wis., 31-April 6.
MIDNIGHT MAIDENS (Wm. S. Clarke): Baltimore, Md., 25-30, Washington, D. C., April 1-6.
MISS NEW YORK, JR. (Wm. Fennessy): Cleveland, O., 24-30, Pittsburgh, Pa., April 1-6.
MOULIN ROUGE (Joe Fine): Cincinnati, O., 24-30, Chicago, Ill., 31-April 13.
PACEMAKERS (C. M. Herks): St. Louis, Mo., 24-30, Indianapolis, Ind., 31-April 6.
PAINTING THE TOWN (Holliday and Curley): Washington, D. C., 25-30, Pittsburgh, Pa., April 1-6.
PASSING PARADE (M. Messing): New York city 25-30, Philadelphia, Pa., April 1-6.
QUEEN OF BOHEMIA (Henry P. Jacobs): Louisville, Ky., 24-30, Cincinnati, O., 31-April 6.
QUEENS OF THE FOLIES BERGERE (Counihan and Shannon): Milwaukee, Wis., 24-30, Minneapolis, Minn., 31-April 6.
QUEENS OF THE JARDIN DE PARIS (Joe Howard): Boston, Mass., April 1-6.
REGATTA GIRLS (Walter Greaves): Philadelphia, Pa., 25-30, Jersey City, N. J., April 1-6.
ROBINSON'S CRUSOE GIRLS (Ed. Davidson): New York city 18-30, Springfield, Mass., April 1-3, Worcester 4-6.
ROSE SYDELL'S (W. S. Campbell): Pittsburgh, Pa., 25-30, Cleveland, O., 31-April 6.
RUNAWAY GIRLS (Peter S. Clark): New York city 25-30, Philadelphia, Pa., April 1-6.
SAM DEVERE'S (Louis Stark): Chicago, Ill., 17-30, Cleveland, O., 31-April 6.
SOCIAL MAIDS (Hurtig and Seamon): Schenectady, N. Y., 25-27, Albany 28-30.
STAR AND GARTER (Frank Weisburg): New York city 25-April 6.
STAR SHOW GIRLS (John T. Baker): Brooklyn, N. Y., 25-April 6.
STOCK BURLESQUE (M. M. Thiese): Albany, N. Y., Feb. 19—indefinite.
TAXI GIRLS (Hurtig and Seamon): Rochester, N. Y., 25-30, Schenectady April 1-3, Albany 4-6.
TIGER LILIES (D. R. Williams): Pittsburgh, Pa., 25-30, Johnstown April 1, Altoona 2, Harrisburg 3, Reading 4, Allentown 5, Chester 6.
TROCADEROS (Chas. H. Waldron): Boston, Mass., 25-30, Albany, N. Y., April 1-3, Schenectady 4-6.
VANITY FAIR (Bowman Bros.): Milwaukee, Wis., 24-30, Minneapolis, Minn., 31-April 6.
WATSON'S BURLESQUERS (W. B. Watson): New York city 25-30, Philadelphia, Pa., April 1-6.
WHIRL OF MIRTH (Louis Stark): Kansas City, Mo., 24-30, St. Louis 31-April 6.
WINNING WIDOW (Dave Gordan): Buffalo, N. Y., 25-30, Rochester April 1-6.
WORLD OF PLEASURE (Geo. H. Fitchett): Newark, N. J., 25-30, Hoboken April 1-6.
YANKEE DOODLE (A. J. Faust): Brooklyn, N. Y., 18-30, New York city April 1-6.
ZALLAH'S OWN (W. C. Cameron): Jersey City, N. J., 25-30, Boston, Mass., April 1-6.

MISCELLANEOUS.

GAMBLE, EARNEST: St. Cloud, Minn., 28, Winnipeg, Can., April 1, Iron Mountain, Mich., 4, Battle Creek 6.
GILPINS HYPNOTIST: Rapid City, S. Dak., 25-30, Deadwood April 1-6.
HOFFMANN, GERTRUDE, AND IMPERIAL RUSSIAN BALLET: Baltimore, Md., 30.
KILTIES (T. P. J. Power): La Fayette, La., 27, Jennings and Lake Charles 28, Orange, Tex., 29, Beaumont 30.
KINEMACOLOR DURBAR PICTURES: New York city Feb. 19—indefinite.
KINEMACOLOR DURBAR PICTURES: Brooklyn, N. Y., 25-April 6.
LITCHFIELD'S LYCEUMITES, NEIL: Everett, Pa., 27, Defiance 28, Thompsontown 29, Manheim Cross Roads April 1, Loysville 2, Lykens 3, Hummelstown 4, Fleetwood 5, Topton 6.
NORWOODS, HYPNOTISTS: Auckland, New Zealand, March 5—indefinite.
RAYMOND, THE GREAT (Maurice F. Raymond): Calcutta, India, Nov. 11—indefinite.
ROUCLERE (C. G. Maynard): Brockville, Can., 25-27, Ottawa 28-30, Smith's Falls April 1-3, Kingston 4-6.
THURSTON, HOWARD (Dudley McAdow): Dayton, O., 25-27, Wheeling, W. Va., 28-30, Pittsburgh, Pa., April 1-6.

CORRESPONDENCE.

(Continued from page 19.)

Tempest and Sunshine, Lost to the World, Man from the West, and Girl from Eagle Ranch, Alias Jimmy Valentine 19: good co.: pleased large house.

BUTLER.—MAJESTIC: The Cat and the Fiddle 8: fair attraction: very light business. Sis Perkins 9: fair business. Naughty Marietta 13: best musical attraction of the season: well balanced co.: Florence Weber as Marietta scored hit: Edourd Beck, John Horn, Dan Morrison, Blanche Latell, Cora Crendell, and Juan Cardo merit special mention: enthusiastically received by good audience.

DUBOIS.—AVENUE: Earle Stock co. in The Minister's Son, Girl of the Sunny South, Wife in Name Only, Hello, Bill, Ishmael, Hear Our Defense, Cinderella, and On the Frontier 11-16: good co.: poor business. Naughty Marietta 18, with Florence Weber in the title-role, captivated the house: Walter O'Hara, a local boy, came in for goodly share of applause: S. R. O. sign out shortly after 7 o'clock.

ALLENTOWN.—LYRIC: The Cherry Blossom Burlesque co. 8: two very fair houses. A Woman of Mystery, matinee and night, 9: fair business: capable co.: pleasing performance. Blanche Ring in The Wall Street Girl 12: Miss Ring is one of Allentown's favorites and, despite very inclement weather, was greeted by two capacity houses: satisfactory performance.

HARRISBURG.—MAJESTIC: Rose Stahl in Maggie Pepper 7 to one of the best houses of the season. The House that Jack Built (amateur talent) 8, 9: house well filled. George M. Cohan in a revival of Forty-five Minutes from Broadway 11: attendance very good. The Ducklings 13: good business.

ALTOONA.—MISHLER: Keene, magician, 15, 16: light business. Big Revue 19: large houses. Over Night 23 pleased. Naughty Marietta 25: well received.—ORPHEUM: Anniversary week, 18-23. Mother Goose headed bill: biggest business in history of house.

LEBANON.—ACADEMY: Madame Sherry 14 pleased big business. Charles K. Champlin co. in Mills of the Gods, Shore Acres, The Reformer, Call of the Wild, The Crisis, and Hello, Bill, 18-23: good co.: fair business. Over Night 25 pleased.

CHAMBERSBURG.—NEW THEATRE: National Stock co. closed 9: good business: pleasing co.—ITEMS: Dan Rodder has joined Barnum and Bailey.—John Forsyth joined Guy Brothers' Minstrels.

CLEARFIELD.—NEW OPERA HOUSE: Keene and co. 18 pleased poor house. Baby Mine 22 pleased.—ITEM: Manager Cantain Clark, who has been seriously ill in Pottstown, is on road to recovery.

POTTSVILLE.—ACADEMY: Kirk Brown, supported by Bertha Creighton and capable co., 18-23: well received.—ITEM: Frank H. Fey, former resident and great favorite, appeared with this co.

GREENSBURG.—ST. CLAIR: Millionaire Tramp 8 pleased fair business. Smart Set 11: good co.: light business. Howe's pictures 12: good house.

WILLIAMSPORT.—LYCOMING OPERA HOUSE: Keene, magician, 19: fair-sized and pleased audience. Lyman Howe's pictures 20: good-sized and appreciative audience.

BRADFORD.—THEATRE: Abora's Bohemian Girl 14 pleased capacity. Naughty Marietta 18 delighted two large audiences.

HAZLETON.—GRAND: The Dorner Players in The New Magdalen 11-16: large houses: excellent satisfaction.

GREENVILLE.—LAIRD: Madame Yaw 8 highly pleased large house. Madame Sherry 15 pleased full house.

MEADVILLE.—ACADEMY: Madame Sherry 14: very good co.: pleased capacity: one of the best attractions this season.

POTTSTOWN.—GRAND: The Smart Set 16: good co.: fair business.

OIL CITY.—THEATRE: Naughty Marietta 14 delighted large house: one of season's best.

HONESDALE.—LYRIC: Alma, Where Do You Live? 11 pleased good business.

JOHNSTOWN.—CAMBRIA: What Happened to Jones 18-23: fair business.

CORRY.—LIBRARY: Lady Carmen's Female Minstrels 20: satisfaction, to good house.

SUNBURY.—THEATRE: Howe's pictures 18 pleased large house.

WEST CHESTER.—OPERA HOUSE: The Smart Set 16 pleased large audience.

ROCHESTER.—MAJESTIC: The Cow and the Moon 18: deservedly bad business.

RIDGWAY.—OPERA HOUSE: Baby Mine 21 pleased fair house.

(Continued on page 33.)

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(Continued from page 15.)
season's favorites after the first act, and that of the new members after the second act of The Rose of the Rancho. It was a supreme moment to those of the co., and each and all had a pleasing word to say of the pleasure of the occasion.

At Chase's this week a programme of unusual excellence pleased capacity audiences, presented John C. Rice and Sally Cohen in the very entertaining playlet, The Path of the Primroses. B. A. Rolfe's Grand Opera Singers and Instrumentalists, the Ten Courtiers, Elizabeth Brice and Charles King in a prime entertainment. Bits of Musical Comedy in a Vaudeville Way; Rose Creech and George Welch, unique dancers; Leeonia, the mystifying card manipulator; James F. Macdonald, the patter singer, and Edwards's Novel Circus. In the moving picture final number, President Taft is shown visiting Washington's Tomb at Mount Vernon. Heading the bill week of 25 are the wordless drama, The Anole of Paris; Cheyenne Days, with the frontiers woman Adele Von Ohl and Cowboy co. of seven, and the operatic singer, Madame Adelaide Norwood.

McFadden's Flats drew excellently well at the Academy of Music during the past week, attracting attention this week is the Rowland and Clifford production of Campbell B. Casad's song farce, Don't Lie to Your Wife, with Dave Lewis in the leading role.

The noted Polish tragedienne, Alexandra Viards, will appear at the Belasco Tuesday and Thursday afternoons of this week in Schiller's classic tragedy, The Bride of Messina. The proceeds of this are to be donated to the American Red Cross.

At the Lyceum Theatre The Ducklings Burlesque co. played to big business during the week, presenting two interesting burlesques, The Two Janitors and High Life at Beaulah Beach. Opening 25, Dixon's Review co.

At the Gayety, Rose Sydell's London Belles in a mixed entertainment of engaging features drew a succession of crowded houses. The present week's attraction is Halliday and Cuney's burlesque co. in Painting the Town.

Next Friday afternoon at the Columbia Theatre, Alice Neilson and select co. of artists will be heard in a programme of operatic song selections, terminating with the second act of Rossini's opera, The Barber of Seville, in costume.

Maurice, the cabaret dancer, appears at the Playhouse March 25 under the management of Mrs. Hawkesworth and Mrs. Groner.

The Mysterious Miss Apache is the new musical comedy in which the Columbia University students of New York are to appear this year at the Columbia Theatre April 9. The students are pleasantly remembered for their last year's performance in the New Willard ballroom in Made in India.

JOHN T. WARDE.

THE WEEK IN BALTIMORE

Opera Season Closes After Considerable Success—Rebecca of Sunny Brook Farm and the Bluebird Proved Welcome Lenten Offerings

(Special to The Mirror.)

Music occupied foremost attention during the week ending March 23, which marked the close of the local opera season by the Chicago Opera co. and also the season of the Boston Symphony Orchestra. There was only one new play in town, Baby Mine, at the Auditorium, and it was received with exceptional favor by both the critics and public, the houses being uniformly good most of the week. The Concert at Ford's again demonstrated that we were right in our first judgment of this play, and the engagement last week proved quite as successful as the first, the audiences being extremely large and most cordial. The engagement was one of the most successful of the season from the box-office standpoint. Anna Held, who held the stage at the Academy, drew her legion of admirers, even though Mlle. Innocence was by no means new to us, but the co. was exceptionally good when one remembers that it was not its first visit to this city. The present week offers three brand new plays so far as the local public is concerned, and should find all the houses well filled. We will then have a lull during Holy Week, when most of the houses will close their doors, and the final spurt of a few weeks will close the local season.

Most appropriate for the Lenten season is Rebecca of Sunnybrook Farm, which has at last reached us at the Academy 25-30. Nothing more sweetly appealing has been seen here this season. Edith Tallaferro is the embodiment of Rebecca, fulfilling every fancy of the imagination. She is simply delightful, unaffected and as charming as Rebecca should be. The co. is the same which was seen at the Republic in New York. The house was crowded on Monday night, and the advance sale promises that the same thing will prevail at almost all other performances. It is decidedly well worth seeing.

Maurice Maeterlinck's Blue Bird came our way after many months of weary waiting opening at the Auditorium 25-30, which should appeal to every theatregoer. The co., though not the same which was seen during its long run at the New Theatre, is quite a good one in every respect. Kinemacolor pictures April 1-8.

Ford's came to the fore 25-30, with a new production elaborated into a three-act play by Paul Armstrong, entitled A Romance of the Underworld, from his sketch of the same name, which has enjoyed enviable success in the vaudeville houses of the country. The production was made under his personal supervision, and he also selected the cast which numbers twenty-one parts, headed by that splendid actor, Holbrook Blinn. Catherine Calvert is being featured in the leading female role. Bernhardt and Rejane pictures April 1-6.

The local season of subscription opera by the Chicago Opera co. came to a close at the Lyric last week with two performances 21, 22. The audiences were unusually large, particularly so on the latter night, when the entire house was again sold out and the standees again numbered in the neighborhood of four hundred. The works sung were Verdi's Aida on 21 and Wagner's Tristan and Isolde at the concluding performance. Aida has been heard here many times, both at the hands of the Metropolitan, Chicago, and other companies. Marie Rappold was the visiting artist and proved a revelation in this part. This artist has undoubtedly made wonderful strides, remarkable I may say. Her voice was even heard to better advantage than in Lohengrin a few weeks ago. She was easily the star of the performance and her singing was most satisfying. Guardebassi is a conscientious worker, and his efforts are always so sincere that many of his shortcomings are overlooked. Huberdeau again sang superbly, as always. Tristan and Isolde was, however, the opera for which we have all been waiting for, lo, these past five years, having been promised this work with each successive season and the public turned out in force. Such a production, it was by far in many respects the best the co. has given us this season, which does not mean, however, that the others were not up to the usual high standard maintained by the Chicago, but it was unusual, and the audience was equally appreciative. Gadski sang Isolde as only Gadski can sing it and left absolutely nothing to be desired. Dalmores sang Tristan even better than any other German role he has yet essayed and it is doubtful if he has ever been heard to better advantage. The season has been quite successful and it is definitely assured that we will have another season next year.

An interesting fact has just come to light regarding the authorship of a dramatic sketch entitled The Drunkard's Daughter. It appears that Tunis F. Dean, the popular manager of the Academy, this city, and Colonel George A. Kingsbury, of the Chicago Grand Opera House, Chicago, are joint authors of this sketch. It was written while Colonel Kingsbury was with the Savage Opera co. at the Academy a few years ago, and he and Mr. Dean have always been eager for its production. Mr. Dean has just announced that he has at last succeeded in placing it with a prominent vaudeville agency and it will shortly be seen on the Western circuit.

Paul Armstrong is with us this week touching up the rough points in his new play on view at Ford's.

Catherine Calvert, a Baltimore girl, was given a rousing welcome by her host of friends at Ford's, where she has been entrusted with the leading female role in Armstrong's new play.

It is not often the privilege of an audience to have the author of the play address them from a box, but this pleasure was experienced by Monday night's audience at the Academy when Kate Douglas Wiggin, in response to prolonged applause, rose from her seat and expressed her pleasure at being able to witness the splendid reception accorded Rebecca, and told the audience in a friendly way how much she enjoyed their company and other flattering things which made every one feel very much at home.

That delightful comedienne, Irene Franklin, whose visits cannot come too often, heads the bill at the Maryland Theatre this week, and as usual was received with open arms. Other acts on the bill include The Old Neighborhood, Amoris Sisters, Allen Shaw, Edgar Berger, Rosa Crouch, and George Welch, Nanette, and Cliff Gordon as an added attraction.

All the colored elite of Baltimore turned out in force at Holliday Street to welcome The Smart Set, which opened a week's engagement 25-30.

The Midnight Maids are at the Gayety 25-30 and the Ducklings are offered by the New Empire.

I. BARTON KREIS.

THE WEEK IN BOSTON

Many Changes of Bills This Week—John Craig Holds Season's Record for New Productions—Farewell Week at the Opera House.

(Special to The Mirror.)

While there is a rather unusual number of changes of bills for this week in Boston, circumstances are such that two visitors defer their opening for a night, thus leaving two houses dark, something unusual even in Lent, but all will be in full swing to-night when The Siren, with Donald Brian, will be at the Colonial, and James T. Powers with Two Little Brides at the Shubert.

Thus it was that John Craig was almost a monopolist theatrically last night when he presented at the Castle Square Blindfolded for the first time on any stage. Mr. Craig has made more new productions than any manager in Boston this season, and his efforts in the line of novelties have looked more like the days of the old Museum than any stock work in years. He has not limited himself to plays given elsewhere, but has actually made premieres for Boston, and this was another one. The play by Maud Tarleton Winchester, had John Craig, Walter Walker, George Hassell, Leslie Palmer, Mabel Montgomery, Sylvia Bladen, Maude Richmond, Mabel Colcord, and Mary Young in the cast.

The piece, which is in three acts, has its scene laid in a large American city at the present day. The hero is Robert Durham, a wealthy professional writer, who is convalescing from a serious trouble with his eyes. He has rebelled under the doctor's order that he put himself under the direction of a trained nurse, and as a result an unprepossessing spinster engaged as a stenographer to take down the book he is dictating has usurped the duties. She has fallen in love with him and as a result tries so hard to make him comfortable and happy that she becomes obnoxious. He is more or less of a woman hater and he grows so frantic at the attentions of Miss Simpson that he forces the doctor to discharge her. His next amanuensis is the niece of an old friend and they, too, had been friends as children, but he had not seen her in some time. She is wealthy in her own right, but takes the position, not really knowing who her employer is. When she discovers that he is the man she used to know and for whom she had a childish fancy she tries to withdraw, but her uncle persuades her to begin the duties. She arouses the envy of a match-making mamma and then she is suspected and accused of theft. A whole act is devoted to straightening out this tangle in most amusing fashion, and at the end she discovers that she loves her employer as well as he loves her. The leading characters are taken by John Craig and Mary Young in breezy fashion, and they make the piece one of the most attractive comedies that the Castle Square has had in a long time. George Hassell is amusing as the butler, and Donald Meek, Mabel Colcord, Walter Walker, and Maude Richmond help to make the piece pleasing.

Robert Edeson gave the other important change of bill in town last night, and at the Hollis Street he presented The Indiscretion of Truth which he had been playing on the circuit for the past week, so that it was all in smooth running order. The piece by J. Hartley Manners is the means of showing Mr. Edeson in a type decidedly different from the strong, heroic lovers usually played by him. He is quite villainous in the course of the new play, and it was a surprise that was hard to become accustomed to. Frank Kemble Cooper, the English actor who was here with Mrs. Langtry and later with Henry Irving and Ellen Terry, had a character that caught the fancy of the audience a great deal. Others in the cast were Dan Collyer, Mrs. Thomas Whiffen, Beverly Sitgreaves and Anne Meredith.

Gertrude Elliott was given an enthusiastic reception at the Plymouth when she opened a fortnight here in Preserving Mr. Panmure, which was brought straight from New York with the cast seen there. The Pinero comedy was in a decided contrast with the melodrama of The Deep Purple, which just closed a long engagement at the Plymouth, and the style of entertainment proved manifestly pleasing. Miss Elliott was seen to excellent advantage and she has an excellent supporting co.

This is the farewell week of the season at the Boston Opera House, and although the guarantee fund is not fully subscribed yet, it looks as if it would be in due time, so that this is not to be the swan song of the enterprise, as it looked at one time might be the case. Mary Garden is here twice this week singing in Carmen and closing the season with Pelleas and Melisande. Habanera is repeated this week with Coppelia, as was given last week, since the new ballet promised, Euridice, could not be worked up in time for production. A single performance is to be given at the last matinee of The Martyrdom of St. Sebastian, supplemented by Hansel and Gretel. A gala performance for the Boston City Club is an innovation for Boston's grand opera seasons. Following the close here the principals will go to Burlington, Vt., for a festival of concert, and the orchestra will make a short tour of New York State.

The Littlest Rebel continues at the Boston. A special feature was made to-night of the presence of an unusually large number of Grand Army men and their wives. Marguerita Sylva's engagement at the Tremont continues successful, and the prima donna herself has recovered from the illness which interfered with some of the performances of the opening week of her stay here. The picturesqueness of the stage settings for Gypsy Love is one of the things that have appealed especially here, and the second act in particular is genuinely Bohemian.

Sam Bernard is at the close of his stay at the Majestic. He Came From Milwaukee has proved pleasing here on the occasion of this return visit, and Nella Bergen and all the others of the co. have added to the popularity of the piece, which, however, depends more than anything else upon the German dialect of the star.

The Country Boy is now in the twelfth week of the engagement at the Park, but it has not reached the limit by any means, and certainly will remain till the first of May. The half-page advertisements for this comedy have been eye-openers, and have been the best planned publicity in Boston this season.

Eva Tanguay leads the bill at Keith's this week and the others there are Bedini and Arthur, Leroy and Harvey, Clark and Bergman, Gordon and Marx, Zeno, Jordan and Zeno, the Berrens, the Carbrey Brothers, and the Zoyarras.

Alethela and Aleko are the chief features of the vaudeville bill at the Globe with the Juggling Normans, Warren and Brockway, Cornella and Wilbur, Lillian Murtha, and the Raya.

The chief feature at the National is the display of Visions d'Art, but the bill also includes Gracie Emmett and co., Leo Williams and co., Emily Darrell and Charlie Conway, James Donald, the Holdsworths, George Schenk and Mabel Percival.

At the Gaiety the new attraction of the week is Ben Welch and his burlesquers, with Lew Kelly as the chief comedian.

The Bohemian Girls are the visitors at the Howard Athenaeum, and the house olio of the week there includes Louie Dacre the Five Poltons, Beulah De Buse, Mlle. Excella and Jessie Francke.

It is old home week at Waldron's Casino for his Trocadero Burlesquers are the attraction there.

The vaudeville features at the Bowdoin Square include Roberts's trained rats and cats, Five Alarcons, the Lombardian Strollers, Mlle. Jeanette, Kelly and Galvin, and Carl Warner.

At the Orpheum the week opens with The Operator, Three of Us, Larry Kane, the Dancing Adonis, Ellen Richards, Loyd and Tarver, and Grace Leonard.

Popular features remain at Austin and Stone's, including Carrie French, Henry Myers, Frank Walsh, Ida Campbell, and the Florodora Girls.

This week opened in a most unusual manner with special matinees, for there were two extra attractions to act in rivalry to draw the highbrow patrons of the drama. Miss Horniman's Repertoire co. for the Gaiety Theatre in Manchester, England, which has been playing for a long season in Montreal, returns home by way of Boston, and thus while waiting for the day of sailing it was possible to arrange a single performance in the United States, and thus it was that Boston was turned into a most unusual one-night stand—or rather one afternoon—through the auspices of the Drama League. The play selected was The Tragedy of Nan, and it was so well acted that there was added interest in the announcement that a longer visit would be made next season.

The international rivalry for the special matinee was completed at the Majestic, where a series of four performances in French was started by P. Paul Marcel, who had been seen here with Sarah Bernhardt. He brought a co. of French actors to Boston with him, and the bill consisted of Les Freres Rannonle by Erckmann-Chatrian. The play was well received, for it was the first work in French given in Boston this season. M. Marcel went out to Harvard one day last week and delivered an address on the "French Drama" at Memorial Hall, under the auspices of the Cercle Francaise of the university.

Sam Bernard makes a change in his date of mid-week matinee at the Majestic this week, so that he may play He Came from Milwaukee as a compliment to James T. Powers, the other Shubert star in town.

In the course of his last week here with As a

(Continued on page 24.)

NOTICE TO THE PROFESSION

Performers who are desirous of purchasing Diamonds are now in a position to buy them on time at cash prices. Terms ten per cent. down and the balance in weekly or monthly payments, and pay when working, only. *Goods sent on approval.* Write at once to

DIAMONDS JULIUS BOASBERG No. 348 Main Street, Buffalo, N. Y. **DIAMONDS**

Plush Curtain
FOR SALE

We have a handsome Plush Curtain, size, 32 x 42 feet, which we will sell at a bargain. Used only four months.

Sosman & Landis Co.
417 S. Clinton Street, Chicago, Ill.

Theatre for Lease

Good Sunday town—in city of 50,000 population—in Illinois. Now playing Vaudeville. Address

CHICAGO AMUSEMENT SUPPLY COMPANY
314 Baltimore Building, Chicago, Ill.

FOR SALE
Largest Theatre
IN
CINCINNATI
For particulars apply
F. L. GRAU, Agt.,
230 W. Ninth St., Cincinnati, O.

Matilda Scott-Paine
145 W. 45th ST., N. Y. CITY
Musical and Dramatic Agency

Good Clothes -- Right Prices
10 per cent. Discount to the Profession
L. BADER, Ladies' Tailor and Furrier
150 W. 44th St., near B'way, N. Y. C.
PERFECT FIT GUARANTEED

WANTS

Rates, 10 words 25c., each additional word 2c. Advertisements of a strictly commercial nature excluded. Terms, cash with order.

FOR SALE—Complete new furnishings, 6-room flat; bargain; lease to October if desired; strictly modern; all open; Bronx express. G. L. B., care Mirror.

FOR SALE—"Bal" No. 38 steamer trunk, with Taylor tray; good condition; also small hat trunk. G. L. B., care Mirror.

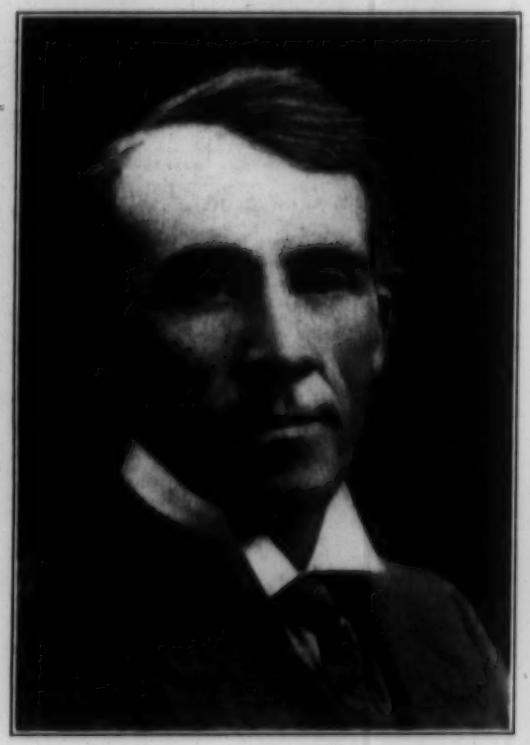
SKETCHES—Original for headliners; few on hand; will write to order. William Warren Norton, 164 Ash Street, Detroit, Mich.

STAGE Director—Sketch Bureau. Professional Coach all branches. Acts written around special talent; rehearsal studio; amusing second singers and clever people always in demand. Hallett Exchange Building, 148 W. 45th.

WANTED—Artists to know that the highest grade vaudeville and burlesque material may be obtained from the Associated Vaudeville and Playwrights, Ashland, Ohio.

MOTION PICTURES

"SPECTATOR'S" COMMENTS



FREDERICK HUNTLEY

A Well-Known Selig Player

POSING for the camera is the most difficult of all defects of the motion picture art to eliminate. Try as he will, the able director is unable to entirely get away from it always, and not all directors by any means try. There was a time two or three years ago when the inartistic practice of playing directly at the camera was apparent in all dramatic pictures and was attacked weekly in these comments until some directors, many players and not a few producers became peevish over the constant reiteration of the term "camera consciousness," employed by The Spectator. It got on their nerves, they said. Since then methods have greatly changed and we find in all the better class of producers an earnest endeavor to hide, if not to altogether eliminate, the obnoxious sin To the degree that they have succeeded has the motion picture art advanced in that quality pertaining to effective expression. But that there is vast room for still greater improvement in this particular, any one who watches critically for tell-tale posing must admit.

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The dramatic picture is rare indeed, even in this day of realistic methods, in which we cannot discover somewhere the ungodly pose for the camera. Only the rawest players, it is true, now try to stare the poor camera out of countenance, or even betray by a fleeting glance that they see it, but nearly all (and this fact is lamentably true) still play to it in numerous ways. They are still conscious of it, and every time they show their consciousness they detract just that much from the illusion of reality which the theory of perfect motion picture expression calls for. Characters will enter a scene in the background and walk deliberately down to the front to carry on a conversation that would naturally have occurred where they first met. They have come down to get into close range of the camera, and although they do not look at it they have told us more plainly than by words that they know it is there. This is the fault of the director, who should have arranged the entrances of his characters so that they must have come together at the necessary spot in the natural course of their meeting, thus avoiding the appearance of walking down front to have their pictures taken. One unnatural step toward the camera is a step too many. And when the characters converse they will in many cases keep their faces turned fully or partly to the front instead of looking at each other as people do when they hold conversations in real life. A single unnatural turn of the head is enough to destroy the artistic effect of a whole scene.

These are the most common evidences of camera consciousness, but there are many other more inconspicuous earmarks that one will discover in almost every picture exhibited. And all this in spite of the earnest efforts of the best picture producers to conceal it. Those producers who have stood at the forefront of motion picture progress have long appreciated at its just value the main theory of motion picture dramatic art, first, it is believed, advanced in print in these columns. This theory is based on the fundamental truth that any art is the most perfectly developed in which the artificial and even the art itself is concealed. Starting from this premise, it is argued that motion pictures, by reason of the natural surroundings that can be employed or simulated and the absence of all appearance of stage artificialities that can be easily attained, are capable of being made to seem records of the absolutely real. The motion picture, more than any other branch of dramatic art, can convey the illusion of reality. And by the extent that it succeeds in conveying this illusion of reality is measured its hold on the interest of the spectators. In short, the secret of the strange fascination which

Hall, N. Y.

ALICE KNOWLAND

Talented Actress Seen Frequently in Eclair American Films

motion picture drama holds over so many millions of people is to be found in this very illusion of reality. Hence the development of the art must necessarily be along the line of perfecting the power to simulate reality harmoniously in every detail from story to final exhibition.

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The director, therefore, who earnestly strives to get the most commanding effect with a powerful story will not fail to see that every action and scene shall appear to be as if it were an actual happening in life. He has of course to present his story with skill and force and he must have his eye always to dramatic, emotional and sympathetic effect, but with it all he must never lose sight of the necessity that it shall all appear like real happenings. To present a story with dramatic force and yet make it appear as if it were not acting at all, this is art of the highest kind. Too many directors, while accepting this doctrine in theory, forget much of it in practise by their desire to convey too much to the spectators by the facial expressions of the players. Their fear that an emotion cannot be successfully expressed except by the face leads them to forget the more vital rule that unnatural facing to the front is notice to the spectators that it is all acting, thereby robbing the facial expression of its full force. Of what profit is it that the actor shall express an emotion by his face if he has already told us by his unnatural turn to the front that he is about to do some facial acting?

A well-known motion picture director—one of the best—asked The Spectator the other day if he did not think, if such a thing were possible, that an open market would be a good thing in America. The subject is an interesting one and admits of two answers. If all trade conditions were free and unfettered and could be kept in that state and if a majority of the people engaged in circulating and exhibiting motion pictures were of a desirable type and could be maintained that way, it is probable, in the opinion of this writer, that eventually a system would work itself out that would contribute to the artistic advancement of motion picture production to a greater degree than by any other method. Freedom is a necessary condition in human advancement, although freedom doesn't mean license. The way the art might develop under absolutely free and ideal conditions would be on a basis of natural growth of superior quality. The public would encourage and demand those pictures which were artistically best and most entertaining; the exhibitors would respond by demanding from the agencies or distributing centres the kind of pictures wanted by their patrons; the agents would take from the manufacturers the films demanded by the exhibitors. Thus the pictures of merit would circulate most and their makers would profit either by enlarged circulation or by the higher prices their product would command, while the poor pictures would be in no demand and their makers would either be forced out of business or compelled to improve the quality of their product. Theoretically the result would be the survival of the fittest and the just reward of merit. But theory and practice are not always in accord.

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The director referred to above, who, by the way, disclaimed any knowledge of trade conditions, was moved by a very natural irritation over the fact that the very best motion picture productions, among the regular releases, under present conditions, enjoy no greater circulation than inferior films issued by the same companies. "A company," said he, "may produce a great picture at heavy expense, but there is practically no greater sale for it in America than for a cheap and inferior picture that the same company may issue on the following release day. Why shouldn't the big picture have a big sale, just as the most successful play does the biggest business and has the longest run or the most popular novel has the heaviest circulation? Why should trade conditions require the public, often against its will, to support inferior production?" Continuing, the director cited the open market of London, where one hundred and fifty reels of new production are submitted weekly to the purchasers of films, and from this production the purchasers select the pictures they think their exhibitors

GERTRUDE McCOY

One of the Most Charming Edison Actresses

SCENE FROM "THE LIGHTED CANDLE"
An Exceedingly Thrilling Majestic Film

want, the result being that some of the offerings may have heavy sales while others may command little or no attention.

* * * *

This sort of reasoning is founded on sense and if conditions could be ideal, as indicated above, the practice as illustrated in London might be ideal also and would then accord with the theory. But does it? The open market in London is not so ideal as it would appear. First, the price at which films can be sold is not sufficient to pay for the quality of production we are now accustomed to under the American policy of business. If London prices ruled everywhere producers could not get their money back on expensive films, even if they disposed of them to the limit of the market's ability to buy. If it were not for the American reward at American prices we would seldom see an ambitious picture attempted either here or abroad. At least this is the impression The Spectator gains from conversations with different makers. Next, in considering the London market as an example of free trade conditions, we may refer to the character of the buyers, their responsiveness to artistic appeal and their practical methods of selecting from the multitude of films offered to them. The character of pictures they buy most readily are not what we on this side consider the best. Sensational and morbid drama and cheap slapstick comedy are their favorites, although in exceptional cases, when some racial or national appeal is made in a film, they will buy it—not especially, however, on account of its art quality. Whether the English picture public is below that of America intellectually, or the buyers fail to understand their public, The Spectator will not attempt to say. He can only report the facts as he finds them, and these facts are that big sales in London are notoriously not based generally on artistic quality. Some day this undesirable state of affairs may change for the better, but that day has not yet arrived. Coming now to the supposed opportunity of the open London market to promptly reward a maker for getting out a film of the kind the buyers particularly like, conditions are not much better. If the maker of the film in question be one of the big and successful manufacturers the buyers will be reasonably sure to see the film and the sale will be correspondingly large, but let an obscure maker offer such a picture to them and he will find that he has little chance of getting them to even look at it. They have so many pictures offered to them every week that they have acquired the habit of ignoring the obscure and inferior makes. The new and ambitious manufacturer must have a reputation before he can gain proper attention, and this is not encouraging to new and independent effort.

* * * *

In explaining the dark side of the open market, as illustrated by London conditions, it does not necessarily follow that these conditions would be duplicated by an open market in America, nor that there is no bright side to the situation, illustrated, for instance, by the multitude of offerings from which the London buyer may constantly select. Freedom from all trade restraint might eventually work out here far better than it has in London, and on the other hand it might work out far worse. Who can tell? London, the centre of a compact population, in close communication with the populous countries of the Continent, could not be approximated on this side. The sale and distribution of films in America with an open market would necessarily develop along somewhat different lines, but whatever those lines would be The Spectator does not see how the systematic release of films on stated days by each producing company could be safely abandoned, having due regard to the requirements of exhibitors. Nor can he see how such regular periodical releases could ever, under any kind of a market, command sales in direct proportion to merit for each individual release. In other words, he does not see how the periodical film—the regular stated releases of any company—can be compared, as our friend, the director, compared them—to stage productions or to published novels. A better comparison and one from which some hint of how an open market might develop in America can be found in the magazine and newspaper publishing business—printed periodicals. The successful magazine must have its regular subscribers and its established news-stand demand. This demand does not greatly fluctuate from issue to issue. A big special number may have an increased sale, but not exceptionally so; it is the steady increase of volume day after day, week after week or month after month that is valuable. Nor can great national circulations be attained and retained without systematic machinery of distribution, such as is afforded by a news company or the Government postal service. In such a comparison, as is here suggested, the film manufacturer is the publisher, the exchanges are the news companies and the exhibitors are the newsdealers, with this difference: that there could be no "returned copies" and each distributing agent would be obliged to serve his exhibitors on a systematic schedule, making each copy of a film

SCENE FROM "MOTHER"
An Effective Reliance Release

HELEN MARTEN
An Attractive and Capable Member of the Lubin Stock

go over a circuit in order to make it pay for itself. The periodical film maker could not, therefore, look for any great extra demand for specially good individual releases. He would look just as he looks now, for a constant and steady demand which he would secure by a steady standard of excellence. So, even with an open market in America, and conditions as ideal as possible, the picture production business could never be as free and go-as-you-please as some people imagine.

* * * *

Feature films, as big special issues are coming to be called, have not been considered in the foregoing remarks. They are comparable in many ways to stage productions and published books, each depending on its individual popularity and excellence for its special demand. It may be that special feature films also may be systematized in the distribution, as is elsewhere hinted in this issue of THE MIRROR, but at present, and possibly to some extent always, they may be fairly assumed to be the only form in which motion picture productions can reward the maker directly and immediately in proportion to the individual merit of each offering.

THE SPECTATOR.

WILLIAM R. DUNN
Well-Known Player now With Reliance American Company

MAJESTIC LEAVES SALES COMPANY.

The Majestic Motion Picture Company announces that its films are withdrawn from the Sales Company combination and will be furnished direct to all Independent exchanges commencing March 31. The announcement states that the Majestic has been charged 2 cents per foot for issuing its films through the Sales Company and that it is the only Independent company from which this charge is exacted. The money thus paid has amounted, Majestic officials say, to many thousands of dollars in excess of a just compensation for the service of distributing. By the new arrangement the price of Majestics to exchanges will be 10 cents per foot for one release per week and 9 cents per foot for both releases. Officials of the company assert that they expect no difficulty in doing business direct with exchanges nor do they look for any coercive measures on the part of the Sales Company to prevent exchanges from handling Majestic product.

HAMLET THE GLADIATOR?

An amusing incident illustrating the absurd practice of some picture house managers in advertising their films by means of old pictorial posters relettered, was noted in front of a New York picture house recently. The film was Hamlet and the poster was one representing Robert Downing as the Gladiator. The Downing Gladiator lithograph is one never to be forgotten by those who have seen it. His pose, with one foot on his prostrate adversary and his sword raised aloft in triumph, is so laughably incongruous when labeled "Hamlet" that one wonders if the combination was by accident or design.

SINKING OF MAINE IN KINEMACOLOR.

Colored motion pictures of the sinking of the battleship Maine outside of Havana harbor were shown for the first time Monday night at the New York Theatre, in addition to the Durbar pictures. The photographer obtained the pictures from the deck of one of the vessels near the scene.

LETTERS AND QUESTIONS.

Answered by "The Spectator."

H. B. Wright, of the *Authors' Magazine*, whose undertaking to start a motion picture scenario writers' association was referred to recently in THE MIRROR, writes to correct what he thinks is a wrong impression, caused by the "unfortunate phrasing 'such legal steps,'" which was used in applying for a charter for the association. "All that means," he declares, "is that the organization will be conducted in a legal and orderly manner, and there never has been any intention of trying to force the film manufacturers or to in any way dictate to them." The phrasing was indeed unfortunate, for it certainly gave the impression which Mr. Wright now claims was not intended. He goes on to say:

> In response to my advertising I received a great many answers, and with one or two exceptions these writers accused the film manufacturers of nearly every crime in the calendar, ranging from kidnapping to highway robbery. In order to find out for myself whether these charges were well grounded or not I sent out a call for scenarios, and stipulated that the sender should favor me with his or her *best* production. I got them, and lo! the mystery was solved. About 1 per cent. of the manuscript which I received possessed enough value to warrant its being transmitted through the mails. There were a number, however, who had ideas, but did not know how to "lick" them in shape. I frankly told these embryonic writers where their trouble lay, and have consistently tried to get them to raise the standard of their work, with a fair measure of success.
>
> I have found out in my correspondence with film manufacturers that they are willing to pay $50, and will pay more for a scenario that is well written, that has original ideas, and that is so elaborated as to put the minimum amount of labor on their directors.
>
> It has been my intention from the beginning to establish branches of the A. S. W. A. in the different cities for the very purpose which The Spectator so happily points out. I would gladly have given you this information before, but did not think that any of the magazines and newspapers devoted to this branch of art, if I may so call it, were at all interested.

The organization of motion picture story writers into local groups has much to commend it, but why the necessity of making them branches of the Philadelphia association? If a national organization should ever become practicable or desirable it could better grow out of a union of local societies than through the promotion of any single individual. There could then be no wrong impression regarding the motive of the organization. And frankly The Spectator even now fails to understand what Mr. Wright seeks to accomplish. If it is the education of unskilled amateurs he has in mind, as his letter would seem to imply, then it is a correspondence school he is starting and not an association of scenario writers.

Mrs. Helen Carter, of New York, wants to know "through your lovely paper, of which I am a weekly reader, who the gentleman is who takes the lead in Mother Love (Lubin)." She explains further that the character is Jack Halliday and that she has had an argument with a friend regarding his identity. Well, Jack Halliday is Jack Halliday, sometimes written John Halliday. He is the actor who played the leading part referred to.

"C.," Taunton, Mass.: The leading lady in The Nurse (Edison) was Alice Weeks. The leading lady in The Girl Deputy (Kalem) was Ruth Roland.

"H. C Z.," Yonkers, N. Y.: The address of the *Moving Picture World* is 125 East Twenty-third Street, New York city. (2) You do not give the name of the company that issued The Factory Girl, and hence your question as to who played the lead cannot be answered. (3) Comet pictures are no longer issued, and Itala are not now imported.

The following letters are not answered for one of three reasons—that the same questions have been too recently answered or are answered elsewhere, that they are not proper subjects of information, or that the information could not be secured: "B. B.," New York; Joseph Persons, New Orleans; "Carrie F.," Los Angeles, Cal.; "Jerry," Manchester, O.; Joseph Haupt, Cincinnati, O.

"W. B. McD.," Roxbury, Mass.: Mr. Scott played the part of Billy in Dad's Watch (Essanay). Other questions cannot be answered.

Mary E. Barber, writing from Rochester, N. Y., wants to speak a word of praise in behalf of Flora Finch, of the Vitagraph Company, and here it is:

> She is the funniest woman I have ever seen. I am a regular patron of all the pictures, and in none of the other companies have they her equal. I see a lot of things said about "Funny Bunny," but how could he be funny Bunny without funny Flora? What could he do without her? There isn't another woman in the field to-day to compare with her. Some of the pictures I have seen in which she excels are Her Hero, The Gossip, Cure for Pokeritis, Stenographer Wanted, Umbrella to Mend, and Irene's Infatuation.

The Spectator endorses all that is said of Flora Finch, but he continues to hold that Bunny is funny any way you take him.

H. Bowne, writing from Boston, informs The Spectator that he is compiling statistics on the relative merits of the productions of the licensed companies for 1911. He has notes on about 2,000 subjects of that year. Mr. Bowne has a fondness for statistics and took much interest in THE MIRROR Merit List voting contest a year ago. His offer to send the result of his work when completed to THE MIRROR for publication is accepted with thanks. It should prove interesting reading and of no small value, as it can be stated from knowledge that he exercises excellent judgment in crediting merit to film productions.

"H. H.," of Kaukauna, Wis., sends the synopsis of an original motion picture story, which he apparently submits for THE MIRROR Review Contest, not understanding that the reviews are criticisms of films already produced, and not new scenarios. He says he has about a dozen more "just as good" and if THE MIRROR does "the right thing by this one he will send the rest." Without desiring especially to discourage budding genius, The Spectator would beseech "H. H." to keep the other dozen. One is enough.

"M. P. J.," a successful scenario writer of Cincinnati, writes a long and interesting letter regarding picture story writing and the courteous treatment received from the officials of film companies—that is, all the officials except the telephone operator for one company, "who seemed to think it her duty to protect the poor men of the company from the scheming writers of the weaker sex." To this remark about some office telephone operators, amen! and the same as to office boys; but, mercy on us! they don't confine their protective activities to the weaker sex. One small boy or pert girl on guard in an outer office could make even President Taft feel like a pigmy. "M. P. J.," unfortunately, writes on both sides of the paper, commencing on the first page, continuing to the last and turning back to the inside, so that it is inconvenient to quote at length from her otherwise charming letter. And right here The Spectator would like to ask: Who was the fiend incarnate, anyhow, who first invented this absurd forward and backward manner of letter writing? It must have been a Chinaman, curses on him! He deserves to be pitched back into the bottomless pit along with the fellow who first pasted bands around cigars and the imp who first commenced putting pins into laundered shirts. There are a few more enemies of human comfort whom The Spectator would like to consign to their proper abode, but let these suffice for the present, trusting that "M. P. J." will pardon the digression and that she will note that in writing to a newspaper fancy frills are not popular. One side of the paper and the pages numbered is the thing. From the back page of one of the sheets of "M. P. J.'s" really excellent communication this good advice to picture story writers is selected:

> A good scenario is an art, and the time will come when the good scenario only will be chosen. And wait for inspiration! It may flood you when it comes. Jot down the ideas and work them out at your pleasure, but, by your authorship, do not let one escape you.
>
> And also, it might be added, use a typewriter and write on one side of the paper

---

"Grateful," of Kansas City, thanks THE MIRROR for its attitude in reference to the scenario editor of a film company who wanted to work both ends of the game by charging writers for reading their stories and collecting a commission for scenarios accepted. It should be stated that, as THE MIRROR confidently believed all along, the film company for whom the scenario editor in question worked knew nothing at all of the scheme, and immediately put a stop to it on the first notice. The school has been abandoned. In this connection the experience of Joseph S. Jordan, a stranded newspaper man, in writing scenarios, is thus described by himself in the New York *World*:

> We get up a dandy comic—two dandies, in fact. Oh, they were funny! We knew they were funny, for we, the authors, laughed as we read them over, and could see vast audiences going into paroxysms of mirth when they were thrown upon the screens. We sent them to a film company. We have not yet received an answer direct concerning these clever plays. The first one must have made a hit, for we received a circular from Miss Blue Pencil—only that wasn't her name—announcing that she would give a thorough course in scenario writing and personally criticise three scenarios for $5, and would handle scenarios for a commission of 20 per cent. It appeared that she was the scenario editor of the film company. What a commercial age is this in which we are living! The tactics of Miss Blue Pencil have the flavor of the taxis of Trinity Place.

"J. B. D.," Minneapolis, Minn.: "The handsome young man" who played Don Juan in The Shrinking Rawhide (Selig) was Herbert Rawlinson.

"The other day," writes John R. Woolley, of Roxbury, Mass., "a friend of mine accidentally left his copy of THE MIRROR at my house. Of course I looked it over and was much pleased and surprised to find a very interesting and instructive Motion Picture Department. It struck me in the right spot, so that hereafter I shall be a constant reader." Who could resist answering questions after a welcome boost like that? So here they are: Harry Eytinge played the Giant in Jack and the Beanstalk (Edison). (2) The tramp in the freight car in A Midwinter Night's Dream (Lubin) was played by Robert Burns. The tramp of the orange grove was Walter Stull.

"Dixie Hart," of El Paso, Tex., wants to praise "the fine work of Ormi Hawley and Charles Arthur, of the Lubin Company, who are making names for themselves," etc. She thinks an Edison picture is lost without Yale Boss in it, and that George Lessey is splendid. Her favorite Western actors are Warren Kerrigan, Carlyle Blackwell, and G. M. Anderson, and her favorite Western actresses are Miss Bush and Alice Joyce. Questions: Yes, Guy Coombs is with Kalem, being attached to the Florida company, operating near Jacksonville. (2) Yes, Helen Gardner and Leo Delaney are still with Vitagraph.

SERIOUS MISTAKE IF TRUE.

The news in the daily press may or may not be true, regarding the reported reproduction by a motion picture company (name not given) of the sensational tragedy in the County Court House of Carroll County, at Hillsville, Va. The papers stated that the scene in the Court House in which the Allen gang murdered the Judge, Clerk of Courts and Sheriff, was acted over for the motion picture camera. If true, the circumstance will be regretted by every motion picture producer or friend of motion pictures who has the good repute of the business or art at heart. Such a thing would be directly in line with yellow newspaper methods, but is condemned by all thoughtful motion picture people. It would be a clear case of exploiting a most brutal and terrible crime for the mere sensational effect. It could not be a legitimate and authentic news event, because it could not pretend to be anything but a mimic reproduction and as such could be of no value whatever as a historical record. THE MIRROR has no idea that any reputable motion picture company is connected with such a project in any way and can scarcely conceive of anybody at all taking the chance, but remembering the Beulah Binford affair, it is not impossible that some company with mistaken ideas of what is enterprising and legitimate, has made a film as claimed. It should be added, that a news picture of authentic scenes in and around the town of Hillsville, giving the public a correct impression of the country and inhabitants, would be entirely proper and valuable because it would not exploit a crime and would not be faked. Possibly such a picture has been made and has been falsely represented in the press. Let us hope so.

THE ITCHING TO REGULATE.

How the itching to regulate things overpowers the common sense of some good people is again illustrated in the remarks of Miss Louisa Peters before the Council of Churches in Columbus, Ohio, recently. She paid a tribute to the motion picture show as a great force for good and as the only institution outside of the saloon where the poor man's nickel has a significant value. Therefore, she argued, "they should have some sort of wholesome oversight." She mentioned the National Board of Censorship in New York, but thought such supervision "too remote." If she had studied the picture question (and she should not presume to speak publicly on it without studying it) she would know that the supervision of the New York "regulators" applies to the pictures seen in Columbus, Ohio, as well as in every other city and town in the country. All are printed from the same negatives after revision, and the lady may feel perfectly assured that no vicious and deadly scenes creep into the circulated copies in circuit.

SCOTT'S SOUTH POLE FILM.

The Gaumont film record of the Scott South Pole expedition up to the time of going into Winter quarters on the Antarctic Continent, will be issued as a State right proposition in two reels. It is a most remarkable film and peculiarly timely, with Amundson's discovery fresh in mind and the outcome of the Scott expedition still to hear from. Press representatives had an opportunity of seeing the two reels last week. For the first time a really comprehensive idea is offered of what the great barrier of ice looks like and the manner in which expeditions of this character are conducted and wintered. The Gaumont Company announces that it has transferred its American rights for this film to Sedeg Feature Film Company, who will dispose of State rights in the usual way. The Sedeg headquarters are at Congress Ave., Flushing, L. I.

CONTINENTAL FEATURE FILM CO.

The Continental Feature Film Company has recently been organized by A. G. Whyte and others, and is now being incorporated. While the plans of the new company have not been announced, it is said that they contemplate the control and distribution of feature films of two or more reels each, on a large scale and in a systematic comprehensive way.

JERSEY ATTACK DEFEATED.

Assemblyman Pikaart's bill to prohibit picture shows within 200 feet of any church was defeated in the New Jersey Legislature last week by a decisive vote. Mr. Pikaart argued that moving picture shows are "as thick as fleas on a dog" in his county (Hudson), but the argument did not avail.

GARDEN THEATRE FOR KINEMACOLOR.

It is announced that the Garden Theatre has been leased for Kinemacolor exhibitions to replace the Mendelssohn Hall Building, which is to be razed to make room for a new office building and Kinemacolor Theatre. The change occurred March 21.

TWO LUBIN COMPANIES WEST.

The Lubin Manufacturing Company has two stock organizations now operating in the West—one in California, under the direction of Mr. Kelly, and the other in Arizona, directed by Wilbert Melville.

VITAGRAPH.

5 a Week---"LIFE PORTRAYALS"---5 a Week

HIS MOTHER'S SHROUD.

Use Vitagraph Beautifully Colored Posters, Made Especially for Film Subject. Order from your Exchange, or direct from us.

THE PRICE OF SILENCE Monday, March 25

"Big Bob," the Sheriff, won't tell the anxious mother that her son, an outlaw, is in jail. He just tells her he is dead and buried. The old lady goes back home sorrowful but satisfied her boy died an honorable man.

HIS MOTHER'S SHROUD Tuesday, March 26

To insure a decent burial, the shroud, in certain parts of Russia, is a superstition. Her son, a fugitive, steals his mother's cherished possession to sell it. Conscience-stricken, he is returning it to his mother and receives a volley of shots from the soldiers who have come to arrest him.

THE GOVERNOR WHO HAD A HEART Wednesday, March 27

Regardless of political influence, the Governor vetoes the bill favoring child labor. He holds heart and conscience above preferment and power.

THE HAUNTED ROCKER } SPLIT REEL
THE SUIT OF ARMOR } Friday, March 29

Both comedy sparks that light your "laugholene tank" and generate a general good time.

NEMESIS Saturday, March 30

You can't get away from it. The story of a heartless libertine who breaks his wife's heart. In the end his conscience asserts itself and he suffers the consequences of his sins as he beholds the portrait of the wife he wronged.

NEXT WEEK	*NEXT WEEK*
THE STAR REPORTER } 2 on 1 HIS MOTHER-IN-LAW }	Monday, April 1
SHE NEVER KNEW—Child Interest and Love.	Tuesday, April 2
THE SEVENTH SON—Story of Lincoln.	Wednesday, April 3
THE ILLUMINATION—Easter Donation.	Friday, April 5
THE UNKNOWN VIOLINIST—Holds and Charms.	Saturday, April 6

THE VITAGRAPH COMPANY OF AMERICA New York, 116 Nassau St. Chicago, 109 Randolph St. London, 25 Cecil Court. Paris, 16 Rue Sainte-Cecile

AMONG THE PRODUCERS.

Vitagraph Announcements.

Vitagraph releases for the first half of April are as follows: April 1, His Mother-in-Law, an April fool comedy. On the same reel The Star Reporter. April 2, She Never Knew, a pathetic drama of an old man's sacrifice. April 3, The Seventh Son, an Abraham Lincoln war story. April 5, The Illumination, a religious masterpiece. April 6, The Unknown Violinist, an appealing drama. April 8, Pushomoutie Races, a peculiar and popular sport in California, in which Florence Turner participates. On the same reel, Burnt Cork, a farce about an amateur minstrel show. April 9, At Schoggins's Corner, a rural drama, featuring John Bunny in a serious role. April 10, A Rich Man's Son, a drama of strong moral worth. April 12, The Jocular Winds of Fate, a society comedy. April 13, Captain Jenks's Diplomacy, a comedy drama of happy theme. April 15, The Pipe, a picture story telling a wife how to keep a husband at home.

Imp Has Asta Nielsen.

The Imp Company announces that it has secured the Asta Nielsen films. Asta Nielsen, the Danish actress, is described as "the greatest moving picture actress in the world, and as "a combination of Sarah Bernhardt and Mrs. Patrick Campbell." She has played on the talking stage in all the great capitals of Europe in many leading tragic roles. Motion picture acting is an adjunct to her art. She was approached by a wealthy European syndicate to act in a series of great dramas, illustrative of various phases of European life. These pictures have met with phenomenal success, it is said, across the Atlantic. The first American picture in which Asta Nielsen is to be seen is in the possession of the Imp Films Company. It is the first picture of the kind imported here, is in two reels, and will be released April 18.

News from Powers Company.

The Powers Motion Picture Company announce the engagement of H. W. Matthews as an addition to their already augmented staff of directors. Mr. Matthews, who was formerly a director for the Edison Company, will work in conjunction with Director Albert McGovern and Giles R. Warren, scenario editor. Mr. Matthews will no doubt prove a valuable acquisition to the company, the high quality of whose films has already caused much favorable comment in the motion picture field.

Al Lichtman, traveling representative of the Powers Motion Picture Company, has just returned after a successful five weeks' tour of the United States and Canada, having exhibited with the most gratifying results the Powers new productions to the various exchanges and exhibitors.

The Powers Motion Picture Company's organization in New Mexico has secured a splendid picture of scenes on the Mexican border, showing the United States troops who are protecting Uncle Sam's interests in that troublesome locality. This film is already dated for release.

The Powers people desire to announce to exhibitors that they are giving away handsome sepia-toned photographs, 9 x 11, of eight of their leading players. Any exhibitor may have them upon application and the payment of a nominal sum sufficient to cover the cost of mailing.

Nestor Film Notes.

The Mountain View Inn, an enchanting hotel in beautiful Hollywood, Cal., not far from the studios of the Nestor Film Company, was completely destroyed by fire Thursday, March 14. Among the many guests who had thrilling escapes from death were Mr. and Mrs. David Horsley and their little son, "Buckeroo" Stanley; Mr. and Mrs. Thomas Ricketts; Mr. and Mrs. Milton H. Fahrney, and various leading members of the Nestor stock companies. At least twenty lives were saved, due wholly to the prompt and fearless work of Alfred E. Christie, who, together with Messrs. Tenbrook, Maloney, Murphy, Woods, Brierly, Edwards, Harris, and Horace Davey, all Nestorians, rushed to the ill-fated hotel and, disregarding death, fought the fiercely raging flames with exemplary heroism and stopped only when there was no one else and nothing else to save. Mr. Horsley wires that he had no idea the Nestor Company possessed so many true-blue heroes.

Messrs. Pritchard and Moraine, camera men, took some long chances in order to take a number of excellent pictures of the fire, the havoc, the fighters, the rescues, et al. About two hundred feet of this sensational picture will shortly be seen on the screen.

Sidney Ayres, the well-known actor, and long identified with Selig, is now scintillating in Nestor motion picture plays. The first Nestor release featuring Mr. Ayres will be announced in the very near future. What a matchless combination Nestor photography and Ayres acting will make!

REVIEW CONTEST

Present Contest (No. 4) Closes March 31

Thereafter Contests will be Monthly

THE MIRROR offers four prizes monthly for the best reviews of motion pictures of a dramatic or comedy nature, as follows: $5 for the best; $3 for the second best; $2 for the third best, and a six months' subscription to THE MIRROR for the fourth best.

Dramatic and comedy subjects of all companies, Licensed and Independent, are eligible for review. Reviews must be under 250 words each, exclusive of the title of the subject, the name of the maker and the date of the release. Write on one side of letter size paper, about 8 by 11 inches. Follow the form and style of MIRROR reviews. Judgment will be rendered strictly on the basis of critical and literary merit, first consideration being given to appreciation and analysis of the picture story, the directing, the settings and the acting; second, literary skill and wit of the reviews; third, judgment displayed in the choice of subjects reviewed.

All reviews received by THE MIRROR from the first to and including the last day of each month will be included in the contest for that month. The results of each monthly contest, with the winning reviews, will be published in THE MIRROR of the week next following the closing date. The current contest ends March 31.

Reviews for competition in the contest should be addressed "Review Contest," DRAMATIC MIRROR, 145 West Forty-fifth Street.

Thanhouser Items.

There is one good thing about Thanhouser bunco stories, and that is that the bunco man is always defeated at his own game. He is shown in all his braininess and brightness, but he is sure to meet a natural check. He receives it from a woman "from the country" in the latest Thanhouser bunco story, and she looks "green" enough to be trimmed to a turn. But she turns and trims the trimmer, and she does it so naturally and so logically that it looks like every-day life. This very story is issued under the title, An Easy Mark, on Friday, April 12.

Thanhouser Company send notice that in addition to two kinds of one-sheets, three-sheets will be issued for The Cry of the Children," the two-reel child-labor feature released as a regular Tuesday, April 30. A special booklet is also preparing for the picture, which the producers are certain will have success wherever there are work people. The "high-brows," at that, should find interest in the subject, since it was suggested by the poem of Elizabeth Barrett Browning and can be advertised that way.

Essanay Notes.

The Essanay Company's comedy reputation is excellently sustained for the month of April with a great array of funny films, eight in number. One of these is said to be positively the biggest, screamiest Western comedy since Alkali Ike's Auto. Its title is Alkali Ike's Boarding House, and Augustus Carney was never funnier than in this. The other seven subjects are gems of their kind, clever in plot and abounding in real mirth. Another Alkali Ike feature coming in May.

Always seeking for a real feature with which to please photoplay fans, the Essanay Company are releasing a magnificent dramatic production entitled Napatia, the Greek Singer, in which a thrilling run of the fire department is vividly shown.

During the month of April the Essanay Company announces the release of five Western dramatic subjects, featuring G. M. Anderson. Broncho Billy and the Girl is one of the famous Broncho Billy series, while the others, A Road Agent's Love, Under Mexican Skies, The Cattle King's Daughter, and The Indian and the Child, are productions with scenes laid in the real West and of which Mr. Anderson is the producer and author.

A Gaumont Masterpiece.

The Margrave's Daughter, to be released April 6 by the Gaumont Company, is a brilliant spectacular hand colored feature story in two reels. It is a story of the romantic age when knights were bold, and is produced and acted with the highest type of French art.

Novel Publicity Stunt

Within the past two weeks THE MIRROR addressed a request to 10,000 motion picture house managers in America to send in photographs and brief descriptions of novel publicity ideas, lobby displays, etc., promising to publish the same for the benefit of all exhibitors. The argument to exhibitors was that by availing themselves of this offer they would be helping each other and contributing to the common fund of knowledge as to the most productive methods of promoting their business. In its remarks to exhibitors THE MIRROR said:

"Help each other! It's a good principle to believe in and a wise one to practice. It springs from the very foundation principle of social and political man. When men work collectively, fight collectively and think collectively they accomplish most. Human progress has been its result. No one man could have thought of all the myriad steps of advancement in any single way of arranging your lobby display, have it photographed, showing, if attractive, the whole front elevation of your theatre, or if this will not sufficiently show the idea in detail, photograph only the thing itself, such as your arrangement of frames for display or your style of entrance or any other feature that you have found successful and you think others might find equally advantageous.

"Do not think, dear Mr. Exhibitor, that by giving your ideas to the public you are giving away a secret of your trade. If you are using some innovation in Oshkosh the other exhibitors of Oshkosh know all about it anyhow, and it isn't going to hurt you to have an exhibitor out in Red Gulch utilize the same idea. So be chummy and helpful and you will gain from others all and more than you give."

The first response to this appeal is furnished to THE MIRROR through the

HOW MANAGER ARNOLD BOOMED A FEATURE FILM

line of endeavor. Each worker for improvement contributes his mite and each profits from the contributions of the others. Collectively they make for progress.

"So it is with the motion picture business, including that branch devoted to exhibiting. Every exhibitor learns something of the tricks of his trade from somebody else. No exhibitor thinks out everything by his lonesome self. The more he can learn from the experience of others the faster he moves along on the road to success. But it musn't be all take and no give. If everybody shuts up like a clam and conceals his own discoveries and improvements nobody will progress.

"So this is what THE MIRROR proposes to the motion picture exhibitors of the world: Let each exhibitor who has invented or introduced some new wrinkle in the exhibiting business; the manner of giving his show, the way he conducts his house and above all the means he takes for advertising—let him describe this novel idea as briefly as possible and send it to THE MIRROR together with photographs illustrating the idea and THE MIRROR will print the information and the necessary illustrations for the benefit of all other exhibitors. Styles of lobby displays will be particularly suitable for this sort of publicity, and it will be along this line, perhaps, that the most interest and benefit can be secured, but the symposium of novel notions need not stop there—let it include all innovations connected with the branch of the motion picture art devoted to exhibition and publicity.

"If you have a new, artistic and original kindness of H. J. Streyckmans of the Bison Company, to whom the accompanying photograph and communication were addressed S. A. Arnold, owner of the Lyric Theatre, Mena, Ark., tells how he woke up the town in advertising a Bison feature, War on the Plains, and the tip should be a valuable one to other managers who may profitably employ the same or similar methods with this picture or others of the same character. Mr. Arnold writes of this lively and effective scheme:

"I am inclosing photo showing how we featured War on the Plains. We ran this picture as a first run and besides the parade we used the papers. In the second wagon I had a bugler and two drummers who made the noise. The parade attracted lots of attention and brought us the biggest day's business we have ever had. Of course, it goes without saying, that the pictures pleased and with the aid of my two-piece orchestra which is the best in the South, there was round after round of applause. You will note that we didn't even forget our 'houn dogs.' The only thing we didn't have was a couple of cows hitched to the wagon which would have helped some. However, so far as I know, this is the biggest flash that has been made on featuring a picture. If it is of any value to other exhibitors, you are at liberty to use same. You can rest assured that we are going to run all of your features; please accept my congratulations on being able to produce such a fine picture. The Indians were not the real thing, but we made them up so perfect that they passed for the real redskins."

Reviews of Licensed Films

The Black Wall (Vitagraph, March 18).—While one may read of the life of deprivation and the tragedies befalling the coal miner, it remains for this film to vividly portray in all semblance of truth and reality the horrors of the big black wall which shuts off all retreat. The incident has been most graphically realized, and so kept within the realms of art that there is no possible offense from the awful situation depicted, even to the most sensitive spectator. It bring to mind in a most compelling fashion the hardships and life of the miner, relating the adventure of two children who are inclosed in the mine with other miners, including their fathers. In dynamiting too great a charge was used, and the black wall fell down shutting in the children who had brought their parents' dinner. The rest of the film is the exciting rescue, which shows how a pipe was thrust through the wall to give the imprisoned ones air and water. At last a hole is tunneled through and the little boy helps through the little girl, and the method of reviving miners is shown by a "first aid to the injured corps." Adele De Garde and Kennest Casey are the two children, and the girl's parents are played by Robert Gaillord and Rose Tapley, respectively.

The Kalemites Visit Gibraltar (Kalem, March 18).—The Kalem company, now in Egypt, are seen in this film approaching on shipboard this fortress and bidding good-bye to the ship. They witness the parade of the Queen's drummers and the Frontier Guards, and pass through a number of other interesting sightseeing experiences.

Reconciled by Burglars (Kalem, March 18).—One finds this a bright and amusing little story, though there is a feeling that other means than the conventional burglar might have been used in bringing the couple together in the later development. Perhaps, also, the piece as a whole is a bit too conventional, especially in the way it is acted, as there is a general tendency to try to make it funny—a straining for effects, as if enough amusement could not be found in the situations properly presented. There is a lovers' quarrel. The two are invited to a week-end house party, but on the way rather clumsily exchange suit cases. At the house they will not speak to each other. On retiring they find that they have each other's suit case. The actor then struts around like a Roman Senator in the bedspread—or is it like a small boy with stage aspirations?—while the

LUBIN FILMS

Released Saturday, March 23rd, 1912. Length about 1,000 feet.

THE REVOLUTIONIST

Don Guillie, officer in the Army of the Mexican Republic, is married to a Spanish beauty and has a little son. Dr. Bosso loved the senorita before her marriage, and to alleviate his broken heart joins the revolutionary forces and becomes a commander. Guillie is ordered to engage the rebels and capture Bosso. The revolutionists are scattered, and Bosso escapes and hides himself in Guillie's house, where he cures the child. He is discovered and arrested, but the Don, in gratitude for saving the boy's life, permits him to escape.

Released Monday, March 25th, 1912. Split Reel.

HER UNCLE JOHN

Grace Jones, who is already engaged to a charming young man, one morning is going to work when she drops her handbag, a fresh young fellow picks it up, hands it to her, and endeavors to scrape acquaintance. The lover, however, appears on the scene, and blocks the attempted freedom. Mr. Fresh, however, is very persistent, and in many ways tries to press his suit, finally he is beautifully cornered and treated to a sound thrashing by the sweetheart and Uncle John.

Released Monday, March 25th, 1912. Split Reel.

HOODOED

John Brown breaks a mirror, and is told that it means seven years' bad luck. The Hoodoo can only be removed by getting another glass exactly alike and inducing some one else to break it. After a big run of mishaps he gets another glass and succeeds in getting Jim Sling, the Chinaman, to break it. All the shelves in the laundry fall down, and Brown finds a big roll of money.

Released Wednesday, March 27th, 1912. Length about 1,000 feet.

RICE AND OLD SHOES

Roy Dean, after five years of married life, neglects his wife for the club, she gets angry and threatens separation. Dean also in temper agrees to help her at it. They attend the wedding of Mrs. Dean's sister, and a mischievous little girl spills a lot of rice on Mrs. Dean's hat, when the unhappy couple get home the rice tells the old story and love comes back.

Released Thursday, March 28th, 1912. Split Reel.

TIM AND JIM

Bess Jenks is in love with Jim Jones, but papa objects. Tim Sullivan, the grocery boy, is sweetheartng Nora, the cook. Nora and Tim put up a job to help Bess out, which proves very successful, for they slip out and get married and ask papa afterward.

Released Thursday, March 28th, 1912. Split Reel.

NUTTY'S GAME

A harmless lunatic sneaks away from his keepers and runs amuck through the streets. The people are panic stricken, even policemen seek safety. Presently Nutty picks out one man, and with knife in hand gives chase. Reaching his victim he touches him on the shoulder, and says: "Tag, you are it!" bow, you chase me.

LUBIN MANUFACTURING COMPANY

Model New Studios, 20th and Indiana Avenue, Philadelphia, Pa.

Chicago: 208 N. 5th Ave. London: 86 Wardour St. Berlin: 35 Friedrich Str.

THE THANHOUSER TWO-A-WEEK

Tues. Apr. 2 THE STAR OF THE SIDE SHOW

Fri. Apr. 5 THE GIRL OF THE GROVE

EXTRA! Thanhouser "Child Labor" Masterpiece

"THE CRY OF THE CHILDREN"

Suggested by the Poem of ELIZABETH BARRETT BROWNING

A Two-Reel Feature, TUESDAY, APRIL 30

For Exhibitors ONLY

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POWERS PICTURE PLAYS

Two COMEDIES this week—one of them a SPLIT REEL

Release for Tuesday, April 2 **THE JOY RIDE**

Release for Saturday April 6 **THE NEW VILLAGE DOCTOR and MEXICAN BORDER DEFENDERS**

POWERS MOTION PICTURE CO., 511 West 42d Street, New York City

BIOGRAPH FILMS

Trade Mark. Trade Mark.

RELEASED MARCH 25, 1912

The Goddess of Sagebrush Gulch

A Story of the Golden West

The Goddess, the prettiest and best-natured girl that ever graced that little mining town, meets the tenderfoot prospector and leaves him another worshipper of her. His chances, however, are slim, for Blue-grass Pete has won her affections, he having at an opportune moment saved her from the fangs of a snake which was about to attack her. Pete, however, is weak and is fascinated by the Goddess' sister, who visits her. He later gives the sister his savings to keep. The Goddess, heartbroken over the loss of her sweetheart is now sure they will be married and determines to leave. Pete's pal, knowing of the girl having the savings, plans to steal them. The Goddess overhears the plot, but her sorrow having left her in a vengeful spirit, she makes no effort to secure aid. Later her better nature asserts itself, and, securing aid, she and the miners arrive in time to save her sister from a horrible death, for Pete's pal had been recognized by the girl and had tied her to a post in the cabin. He and his companions had then made a hasty departure, forgetting a lighted cigarette which had fired the cabin, leaving the girl helpless amidst the raging flames.

Approximate Length—999 feet

RELEASED MARCH 28, 1912

The Girl and Her Trust

She Risks Her Life For It

Grace, the operator at Hillville, is apprised of the fact that train No. 7 will bring to her office $2,000, consigned to the Simpson Construction Company. Jack, the station agent, offers to let her have his pistol while he is away to lunch, but she scorns this, exclaiming "Danger? Why nothing ever happens in this slow place." However, when the train arrives and the money is placed in the strong box, he again prevails upon her to take the pistol, but without success. Two tramps, who have come in on the bumpers, see the bag placed in the box and regard this their great opportunity. Waiting until Jack has gone, they break in and make for the box. It is locked and they must have the key, so they try to get to the girl, who has locked herself in her office. This failing, they load the box on a hand-car to take it away to blow it open. The girl, meanwhile, has telegraphed for aid, and realizing the tramps' design, rushes out and throws herself in front of the hand-car. The tramps drag her aboard and are off. They are soon pursued by an engine from the next station ahead, and here occurs, without exception, the most thrilling pursuit ever depicted.

Approximate Length—998 feet

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

EXHIBITORS---Get on Our Mail List for Descriptive Circulars

BIOGRAPH COMPANY

Licensed by the Motion Picture Patents Company

11 East 14th St., New York City

(GEORGE KLEINE, Selling Agent for Chicago, 166 No. State Street, Chicago, Ill.)

girl goes to bed in his pajamas. In the night a burglar comes, and he hastens to protect her. The house is aroused, and then comes a reconciliation and a return of suit cases.

The Root of Evil (Biograph, March 18).—The latter part of this melodrama has received most vivid treatment, both intense and dramatic, from the clever, quick action in the handling of the scenes and the well defined acting of all concerned, which all goes to show that an old melodrama is not so bad as it is painted provided it is presented with new accessories and artistic conception. However, it is hardly desirable for steady diet. In this story the daughter marries the poor secretary, her husband dies and she has a child. She seeks to return to her father's home, but he will not receive her, having disinherited her in favor of his adviser, to whom he has willed his estate in her stead. Her insistence, however, results in an illness to him, and an old servant seizes this opportunity to bring the daughter back again. She comes with her own small daughter, and the adviser, seeing that a reconsiliation is about to take place, determines to poison the wine which the physician has prescribed for a tonic. The little girl, who has become much infatuated with the taste of wine when she sipped it undiscovered, sees the adviser put the poison in the wine, and after his departure imitates him by putting wine in the main bottle. The adviser refreshes himself with a glass of this after his return from the man's chamber and is poisoned. His agony calls the other members of the household on the scene and in consequence interrupts the giving of the poisoned wine to the sick man. The adviser's treachery is discovered by the explanations of the little girl.

Her Face (Edison, March 19).—For an entertaining and romantic little comedy drama of the better kind, for which this company is in a class by itself, this film proves to be an artistic one of delicate conception, told and put on with much care and detail. Miriam Nesbitt is the artiste and Barry O'Moore the man she rejected. The scenario is by H. B. Marriott Watson and the picture is produced under the direction of Ashley Miller. The artiste evidently is playing with a young man of wealth, but across the court there lives a lawyer, who is also somewhat of a poet. He sees her each day reading by her window and writes a poem to the unknown face. The wind blows it across the court and into the window of her to whom it was written. The lawyer climbs don into the court after it as it lies on the sill of the lady's window. As he reaches for it it flutters within and he makes bold to enter. The lady returns and he is obliged to hide behind the curtain, but when she begins to take down her hair he feels the time has arrived to make his presence known. The lady is apparently much interested in the poem and generously accepts his apologies. Her wealthy lover, however, appears at this point, but the lawyer saves her from this compromising position by giving her his ring, which stays on her finger after the over accentuated sneering gentleman has gone.

The Epidemic in Paradise Gulch (Selig, March 19).—It was caused by the arrival of the pretty school teacher. The boys of the ranch, started by Big Bill, tried to win her sympathy by being sick, but their appetites overcame them and she found them out. Then they tried again, but she was too wise for them this time, and when they called to further force their intentions on the fair one a man drove up in a team. He stepped forth and embraced her with ardor, and the boys retired. It is a rather borrowed idea, but is not without its amusement.

Defeat of the Brewery Gang (Kalem, March 20; Gaue's Manhattan).—This is a politico-melodrama, fairly acted and wonderfully well put on as to settings and management. The weird nature of the incidental events of the story, however, are difficult to accept, they are so inconsistent and unplausible. The popular young citizen is induced to become the reform candidate for mayor, and is opposed by the "brewery gang," represented by a bulldog looking citizen in loud trousers sitting on a beer keg in what might be the backyard of a brewery. It turns out to be an abandoned brewery, which makes it still more wonderful as the headquarters of a political party. We are next introduced to two tramps. They try to burglarize the candidate's house, and one is shot and fatally wounded by the candidate's wife. The brewery gang boss discovers that this dead tramp looks like the candidate, so he has the latter kidnapped and confined in a loft of the old brewery, putting his clothes on the dead tramp and carrying the body to the candidate's house, where it is smuggled in and placed in his office chair. A caption tells us that the wife accepts the corpse as that of her husband, although we are not informed whether it was assumed to be a case of murder or suicide. We are then informed by another caption that the wife goes on with the campaign, though who is the candidate we know not. Possibly the supposed dead and buried man continues to run for mayor, because after he has gotten himself released on election day by capturing a pigeon at the window and sending a message to his wife for help, he is duly declared elected. One wonders what suffragette

"101" Bison Headliners

Sensational Two Reel Features!

"Blazing the Trail"

Released Friday, April 5

Showing the trail of civilization across the Western country, the emigrant train, the Cooper family, the treachery of the Indians, the capture of Helen Cooper, and the daring attempt of her sweetheart to rescue her, resulting in his capture and being made to run the gauntlet and forced to undergo torture by the squaws; thrilling rescue of the prisoners, sensational battle as the emigrants swoop down on the redskins, wonderful acting by a colossal cast.

"The Crisis"

Released Friday, April 12

Disowned by his father for his wild habits, the parson's son meets the crisis of his life, the terrible peril confronting his parents awakening his manhood and exciting him to daring deeds, risking a storm of bullets to break through the Indian lines and guide the troops to the rescue. Early Western life shown in detail, the pony express riders changing horses at full gallop, prairie schooners, oxen, Indian villages, etc., etc.

Hard pressed by the attacking Indians, the parson gathers his flock in the rude church and the desperate battle is continued.

Receiving word of the Indian uprising, the United States troops ride at break-neck speed to the scene of conflict.

Ambrosio Films

The Ambrosio release for Wednesday, March 27, is entitled "Photographs, $5,000!" It is a clever comedy showing how a camera is utilized to ensnare the adversary and the pictures disposed of to the victims.

New York Motion Picture Co.

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with our wonderful Champion Picture Machine. Takes, develops, finishes photo in half minute; not an hour. No dark room. Experience unnecessary. Photo Post Cards and Buttons all the rage! You coin money anywhere. Small investment, big profits. Be your own boss. Write for Free Book, Testimonials, etc.

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Big Prices Paid for High-class Stuff

SOLAX COMPANY

FLUSHING, N. Y.

could have invented a political story so impossible.

A College Girl (Lubin, March 21).—With scarcely any plot and with only the sympathetic interest that might come from the first meeting of a girl and a young doctor over the bedside of her sick boy brother, where both labor successfully to save the child's life, this film story is compelling and gripping by sheer force of its human and natural atmosphere, with no trace of straining for dramatic effect. Lottie Briscoe as the girl who comes home from college when her mother dies and takes charge of her little brother and sister is a real, human, flesh-and-blood girl, while Arthur Johnson is perfect as the young doctor. The scenes in the college rooms, the girl's home and at the ball (where she didn't go on account of her brother's sickness) were all splendidly managed and set. The children are well played by Albert Hackett and Baby Nelson. Charles Brandt plays the old doctor in his usual finished manner. The picture is directed by Joseph Smiley, to whom the most credit is due for making so much from so little.

The House with the Tall Porch (Edison, March 22; Gane's Manhattan).—This is the first of a series of picture productions to be made from the stories of Sir Gilbert Parker, and a most difficult theme it is to transfer into motion picture form. It is the pathetic but extremely uneventful story of a proud father who discovers his son making love to a neighbor's wife. He interrupts the love affair, and when alone with his son denounces him for having dishonored the house. The scene ends by the son leaving home and not returning for many years. The old father meanwhile lives alone, mourning the vacant chair. When the boy returns the father welcomes him back with open arms, but dies in proposing a toast to the returned prodigal. The producer, J. S. Dawley, has endeavored to convey the atmosphere of the period and the pathos of the story, and has succeeded very well in both particulars, but without, however, imparting interest capable of holding attention. The ceremonial manners of the players was perfect, the backgrounds splendidly chosen, and the action was logical and consistent, though not always clear, as, for instance, the fact that the lady was a married woman was not strongly enough indicated early in the picture. But however logical and correct a story may be, one wants something more in a motion picture. There must be something to take the place of the literary tricks of the accomplished novel writer, and this something we do not find in The House with the Tall Porch. James Gordon played the father, Benjamin Wilson his son, Charles Sutton the husband, Jessie McAllister his wife. There was a town chemist by Richard Neill, his wife by Laura Sawyer, and a priest by William Randall, but they were only lay figures in the story.

A Bucktown Romance (Kalem, March 22; Gane's Manhattan).—Here is a decided novelty in film comedy and, what is more to the purpose, it is refreshingly clever both in story and acting. It is a romance in high colored circles, done without extravagant burlesque, but with convincing earnestness. The Bucktown widow, it is announced, has been left $1,700 a year, and all the "coons" at once commence laying their plans to capture her. A barber is the first suitor, but the swaggering and bullying "Roost" puts him out and monopolizes the lady, until he discovers there is a clause in the will by which she loses all if she marries. So he escapes and accepts the barber's proposal to make way for the barber on condition that the latter will sell his shop to "Roost" for $30. Incidentally "Roost" borrows the thirty from the widow. Then the barber learns of the clause in the will and realizes that he is stung, but somehow falls for the blandishments of the widow and marries her. They start a barber shop together and capture all of "Roost's" trade, but what came of the clause in the will we are not told. One dislikes seeing that $1,700 get away, and it would probably have added to the interest if a loophole had been left by which the widow could retain it after all.

The Bandit's Child (Essanay, March 16).—Much care and forethought is displayed in the way this carefully conceived story is unfolded. The producer, unlike many of the present day, has appreciated the fact that the motion picture spectator is possessed of some intelligence, and has given him a picture in action understandable and real, and not chopped up his action by disconcerting breaks of unnecessary information lest the picture not get over. The action of the little drama itself is not only in full accord with the spirit and demands of a "silent drama," but the acting is also of the well defined and expressive character which is essential to the most successful picture. The bandit receives a letter from his wife telling him of her love and the love of their small son, in whose memory the father has been kept alive by the mother. His mail announces the arrival of the stage coach, but instead of joining him the husband announces his intention of going the better way and to take advantage of the county's offer to give him freedom for surrender. He places his gun with a note to the sheriff in a mail box and finds employment in a blacksmith shop, but the deacon of the church recognizes him and he is subsequently discharged, and again passes through a like circumstance when a gang of men refuse to work with him. At last on Sunday morning he sees the country folk filing into church and he feels the call, but the "All Are Welcome" sign evidently does not apply to him. He leaves them and the sight of the stage in the distance tempts him to go back to his other life. The coach breaks down before it reaches his hiding place and his small son wanders away from the party and finds his father. The mother seeking her child comes to her husband, while the stage which he was to rob passes by. He has been saved from himself. Presumably, by the help of his loving wife and child, he was now able to live the better life. G. M. Anderson plays the bandit with his usual understanding and strength. Vedah Bertram is the wife and Arthur Mackley the blacksmith.

The New Constable (Lubin, March 18).—Perhaps the amusing powers of this picture might be more general had the story been built on a definite plot. As it is, it reminds one of a comic opera with the lyrics and music wanting, and the actors and movement of play both conducted accordingly. It is suspected that the first country constable was a married man, but the fact does not appear in the action. His manners are so flirtatious that it is impossible to keep a maid in the village, until the ladies therein march to the mayor and demand for constable a handsome unmarried man. The demand is satisfied, and the servants of the village are at once thrown into great rivalry, with pies and cakes and other things to win him away from each other. At last he gets the worst of it in trying to separate two men in a fight, but is rescued by the ever vigilant serving maids. Its enjoyment is largely a matter of taste.

Pathe's Weekly, No. 12, 1912 (Pathe, March 18).—The subjects of this weekly present a cyclone and its devastation at Shreveport, La.; a like disaster in a hurricane at Stuttgart, Ark.; the overflow of a small river running through Wire-Grass City, in the vicinity of Waycross, Ga.; the gradual sinking of the old steamship "Madison" of the Old Dominion Line off Bush Bluff Light and Lambert's Point, the steamer being rammed by a Norwegian freighter; Louis Disbrow makes a test at Jamaica, N. Y., of his 800-horsepower F. I. A. T. car; the wreck of the New York and New Orleans Limited at Milstead, Ala.; the burning of a playhouse at Griefswald, Germany; coasting down the Alps at Davos, Switzerland, and a suggestion to Coney Island showmen in a new sport of the inhabitants of Hua-Muong, Indo-China, which consists in sliding down a water slide on a banana leaf to a depth of water below.

Out of the Depths (Essanay, March 19).—A strong drama, in which Providence is made to play a leading part in the form of a stroke of lightning, is presented in this film with the usual Essanay dramatic force. The story, as constructed, is in two parts, the first period showing how a young man (Mr. Bushman) stole to send his mother to a warm climate to save her life, the result being that he was sent to prison, while the mother died from the shock. This was a logical sermon in itself. Fifteen years later we find him prosperous and elected mayor, his past evidently being a secret, although he evidently had not changed his name, because his old office acquaintance now a tough outcast, was able to recognize him from the election news in the paper. This outcast (Mr. Washburn) blackmails the mayor-elect until the latter at last in desperation throws him out, when he goes to the sweetheart of his victim to tell her of her lover's past. This is where the stroke of lightning kills him and seals his lips. The appearance of a vision of the hero's mother would not seem to be timely following this climax, nor can we see where the death of the blackmailer atoned for the sin of the mayor-elect, as alleged in a caption. Also it must be regretted that there is so much staring and facing front by the different players. These criticisms, however, must not be held as too important, in view of the strength of the drama in other particulars.

Dress Suits in Pawn (Edison, March 20; Gane's Manhattan).—This is a clever comedy story by George S. Wheatley, and it has been produced under the direction of C. Jay Williams, with a fine sense of quiet humor that is altogether natural and compelling. The two college boys (Edward Boulden and Edwin Clark) are invited to a society affair, but their dress suits are in pawn. So they take all their other clothes to the pawnbroker, and try to exchange them for the dress suits. The pawnbroker will give them only one suit and the trousers of the other suit. With this outfit they attend the dance, Oliver (Mr. Boulden) going in first and dancing, while Oliver waits outside in an ulster. Then they exchange coats, and Oliver dances, but Oliver doesn't play fair. He stays for two or three dances, until the young lady (Elsie McLeod), whom both of them are courting, investigates and learns the truth through the butler, whom she makes give up his own dress coat to Henry. Oliver's astonishment is matched by his chagrin, when he finds that his conduct has lost him the girl. The story gains strength from the delicacy of the handling.

The Old Silver Watch (Vitagraph, March 19).—The complication of a brother and sister about to be married to each other, not knowing each other's identity, has been presented many times in pictures, but never with more systematic development than in this case. Moreover, the Vitagraph style of lifelike portrayal forces us to accept some quite extravagant situations without question, because they are so convincingly done. For instance, when the escaped convict enters the house during the wedding to shoot the young man, who had previously caused his arrest and imprisonment, we must conclude that he was an exceedingly reckless chap. And yet it all seems true enough because of the circumstantial treatment of the incident. When he fired, the bullet hit the old watch in the young man's pocket. This caused the watch to be produced, and to be recognized by the sister. Thus their identities were revealed. They had originally become separated by the boy running away after his mother's death, rather than go to an asylum. He was adopted by a family, and the girl was adopted by another family, each taking their adopted parents' names. Kenneth Casey as the runaway boy was a bit of the actor man in his acting, but Adele de Garde was perfect as the little sister. Rose Tapley showed too much vigor as the dying mother. Maurice Costello as the grownup son was splendidly restrained and effective. Leah Baird as the grownup sister was pleasing, and Van Dyke Brooke as her foster father, and Harry Morey as the tough were, as usual, excellent.

The Price of Gratitude (Pathe, March 20).—One finds it impossible to get into sympathy with this story or with the inconsistent characters and treatment, although one can recognize points of merit in certain details of management. The outlaw after robbing the mail carrier and bringing the plunder home to his wife, saves the life of the sheriff's daughter by rescuing her from Indians. The good deed is approved by the wife in a petulant, childish sort of way that fails to harmonize with her environment, or with her deadly purpose to murder the rescued girl. When the sheriff comes for his daughter he finds the plunder and arrests the outlaw. He had previously been told by the governor in a strange sort of official letter that if he failed to arrest the next person guilty of crime he would be removed from office. So he was elated over the arrest, but his daughter spoiled it all by stealing his keys and helping the bandit's wife to release her husband.

The Ones Who Suffer (Seligs, March 21).—The careful, natural and unstrained manner of presenting this truly great picture is worthy of all possible praise. Every scene was beautifully free from any appearance of posing or acting, and the sequence of construction was admirably maintained. The story, also was most appealing, although it might have been more ethical of the escaped convict could have been shown to have been innocent or at least in prison through no fault of his own. After the escape he gets work, prospers and marries. Then a man who had previously tried to gain the reward for his capture recognizes him, and he is rearrested and sent back to prison. His parting with his wife and child, in which he deceives her as to his destination is most ably handled. Of course, she learns the truth, and we are told that the shock kills her, the child's death following soon after. Out of prison, the man seeks the one who had denounced him, and is about to kill him when the latter's wife and child appear on the stairway, almost like a vision to him. He doesn't shoot, but the man who had sold him appears in the picture to have died from fright (although we are not told this directly), thus adding two more to "those who suffer"—the dead man's wife and child.

The Deputy's Love Affair (Essanay, March 23; Gane's Manhattan).—A strong situation, employed once or twice before by this company, is again utilized in this film. The deputy, true to his duty, saves from a lynching the man who he believes has stolen his girl. The details leading up to the climax are not the same, however, although they, too, are not new. A Mexican girl covets the deputy's love and when he spurns her she induces her Mexican suitor to go to the deputy's really and truly girl and pretend to embrace her, while the Mexican girl, meantime, has the deputy where he can see the alleged embrace. Having thus caused a quarrel between the deputy and his sweetheart, the Mexican girl now snaps her finger at the Mexican lover and he slaps her face. For this another bunch of Mexicans would lynch him but for the deputy, to whom the Mexican confesses the truth, so that the deputy and girl are reconciled. There is considerable fast riding, which does not seem to be always necessary, as the same distances are covered on foot in earlier scenes in apparently brief spaces of time.

Karlburg, Sweden, War School (C. G. P. C., March 23; Gane's Manhattan).—The exercises of the students at the war school form the greater part of this picture and prove quite entertaining.

The Rival Constables (Pathe, American, March 23).—This style of farce and even this particular farce may amuse certain classes of people, but this reviewer frankly confesses that he can find only one excuse in the whole mess for cracking a smile, and that is near the end where the lady constable whacks a tramp over the head. If every player in the farce had been so treated in real earnest, it would have been more satisfying all around. The lady constable and her rival, the man constable, try to discover the thief who stole the chickens. The man puts red pepper on the hens left in the coop, and then arrests everybody he catches sneezing. The lady constable finds footprints around the coop and with a tape measure traces the steps till she comes to her rival, whom she pursues till he falls over the real thieves. To make the farce worse, every player tried desperately to be real funny, making faces at the camera and so on, but only succeeded in being desperately silly.

Incidents of the Durbar, Delhi, India, December, 1911 (Pathe, March 23).—As an exposition of this much filmed incident, this picture takes a worthy place. It includes the military review, a regiment mounted on camels, the King and Queen with their escort, and the encampment and departure of Maharajah of Cashmere.

Tommy's Geography Lesson (Edison, March 23).—As an amusing little travesty this film should appeal to both old and young, the old because they have been there, and the young because they are passing through. The picture records with amusing fidelity the struggles that Tommy had to keep asleep, while studying his geography lesson, with his father reading the paper nearby to see that he carried it out. But dad fell asleep, and so did Tommy, and Tommy imagined himself his father. The change of character is shown in the film by interesting trick photography. Tommy has the pleasure of being father to his own father for a brief period, when his mother comes in and wakes them both up. Yale Boss is the Tommy, and his father is William Wadsworth.

Her Forgotten Dancing Shoes (Vitagraph, March 23).—One finds this a bright and lively comedy of buoyant youth and humor, and if one can accept the rather improbable strenuosity of the boys at the house, where they unceremoniously search the house for the young lady's dancing shoes, the film will be found one of much character in the way it is put on, acted and presented. The roles of the maid and man are played by Lillian Walker and James Morrison respectively. When the maid arrives at the dance, she cannot find her dancing shoes, and the various youths anxious to win her favor, rush to her home in a body and there make a strenuous but unsuccessful search, while the youth, who was left behind, found them on the sidewalk, where she had dropped them in coming in, and thus had the laugh on the others.

Taft and His Cabinet (Vitagraph, March 23).—The public at large has this company to thank for first presenting for its inspection, views of the inner official life at Washington, which have never before been presented in pictures and in some instances, never photographed before. The President is seen in session with his Cabinet, which includes personal views of the different members. Vice-President Sherman is also appears. The Senate Chamber is also shown and other executive chambers connected with the Washington government. It should prove itself a film of great interest throughout the country.

THE HOUSE OF

SELIG

April 8th.

DARKFEATHER'S STRATEGY

An appealing drama depicting the primitive diplomacy of an Indian Maiden. Princess Mona Darkfeather, Hobart Bosworth, Thomas Santschi and Frank Richardson play the principal roles.

About 1000 Ft.

April 9th.

DRIFTWOOD

A tale of mistaken identity in the slums, the bread line and the rich man's mansion. Kathlyn Williams, Myrtle Stedman, William Duncan and Frank Weed play the principal parts.

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April 11th.

The Redemption of "Greek Joe"

A true and dramatic story of life in the Allegheny Coal Mines. Pictured in and around and during the recent Pittsburg Mine explosion. Vivid scenes of rescue work are included in this excellent feature. Messrs. Mong, Roselli and Stowell and Miss Potter appear.

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April 13th.

WHEN THE HEART RULES

The dramatic story of the struggles of a young artist. Kathlyn Williams, Charles Clary and Edgar Wynn in the leading roles. About 750 Ft.

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The Dog Detective (C. G. P. C., March 19).—Winter, the famous Pathe detective, is set upon the task of recovering a baby who has been kidnapped by two burglars. He brings forth his faithful dog, who tracks down the burglars, and while his master brings them to justice, he runs home with the baby in his mouth, and thereby makes a little novelty in the way of a picture.

The Electric Spark (C. G. P. C., March 1.—Just how an electric spark is created and [illegible] various uses both practical and otherwise, are vividly set forth on this film with very comprehensive and instructive titles, making it in its entirety a most complete and beneficial educational subject.

The Surprised Party Surprised (Lubin, March 20).—While this film is very much all atmosphere, for which no doubt it primarily exists, it is most excellent atmosphere, depicting in a delightfully reminiscent way an old-fashioned country surprise party and molasses candy pull. It is put on with the superiority and care which this company is displaying in its settings and general tone of background. The characterization and incident of the presentation of the little party are also pleasing and suggestive, and relates how at a country surprise party, while the gay young people were enjoying themselves, the infant daughter of the family relieved the boredom of the occasion by seeking the solitude of the pantry where the refreshments were hidden. A party of orphan children from the orphanage break down in their carriage near the farm house, and are told to go in and wait for the wheel to be put on. They march up the driveway in an obedient row, and are welcomed in by the small girl, who, while the others are dancing in the other part of the house, holds a party of her own in the pantry. When the hostess looks for her refreshments, she finds a lot of sleeping boys with a little girl in their midst, but no refreshments. Instead of waking them up as one would naturally suppose would be done under such circumstances, they put them all to bed in a row, and telephone the orphanage, from which a sister comes to get them. Its chief charm is the delightful character and atmosphere it maintains.

David and Saul (C. G. P. C., March 22).—Taken from the old bible story, which it does not follow strictly, this account makes an interesting drama, and one which has been superbly mounted and colored with exceptional taste, reality and beauty. The acting, which is inclined to be towards the stilted, operatic type, is polished and true in representing the thought of the moment, though one is not able to find in the actor who played David, many traces or indications of what one has been taught to believe that David expressed or really was. He is decidedly an actor parading his personality in this case. David returns after having killed one hundred Philistines, to claim the daughter of Saul as the king had agreed, when David should have accomplished this feat. Saul becomes angered at David's popularity and follows him into the mountain, where he seeks shelter in the same cave. Here David cuts a portion of cloth from his robe as he sleeps, and later shows it to the king as a proof of his leniency, and Saul's better nature asserts itself.

Troubles of XL Outfit (Melies, March 21).—Another young lady coming West, this time in the capacity of nurse, causes some ranch bore to act in that unaccountable manner, which young men call love and old men term a disease. After her arrival a cowboy is injured while at sports and comes under her professional care. The others seeing the love of being sick under such circumstances, conclude to taste like bliss, and are immediately taken with various ailments. When she discovers the deceit played upon her, she decides to leave, but they strive to retain her by various devices, all to no avail. At last Pete thinks of sacrificing his toe, and starts to blow it off with his revolver, when the son of the owner of the ranch appears and receives the shot in his stead. Then the maid comes back to nurse him, and he not only gains a nurse, but a wife as well. For a broad farce the production shows imagination, and is agreeably acted. It uses vastly more titles than it needs.

Cupid's New Year Pranks (Rosnay, March 21).—This is the "pipe dream" of a tramp and results in an exceptionally clever and bright little farce, which has been developed and put on with many characteristic little touches and told with a clearness and precision that is altogether delightful. The poster coming to life is remarkably well done. Howard Missimer, a most capable comedian of this company, plays the role of the tramp with rare good humor and character. The old maid is played by Eleanor Blanchard and the actress by Dolores Cassinelli. On the fourteenth day of February, a tramp is admitted to the maiden ladies' home and at once proceeds to flirt with him and propose as well. He feels too tired to go for the marriage license, so she goes forth for it herself. The tramp leaves hurriedly after her departure and stops in front of a poster advertising a musical comedy star. She steps forth from the poster, and, taking him home, entertains him royally, and later he escorts her to the theatre, and in most amusing and well organized scenes he takes the place of a leading actor who is taken ill, but in the height of his glory he is suddenly reminded that he is in front of the poster and the old maid with a minister and marriage license is also present.

A Voice from the Deep (Biograph, March 21).—Fun may be found in this farce, but one is inclined to feel that a great deal more humor might have been extracted from the situation had the players played with greater sincerity, emphasis and spirit. Farce necessarily is an exaggeration of situation presented along exaggerated but plausible lines in which taste and judgment has no small part. Accordingly one expects to see those points made with a certain sharpness and precision which one does not find in life or regular drama. The two rivals in this picture take their love to the seashore to bathe. While they quarrel concerning the foremost privilege in the acceptance of her graces, she goes away with another man. In a quarrel at the float, one rival pushes the other in the water, and the pushed one makes the other believe that he has been drowned by keeping under the wharf. This causes the other to think that he has committed murder, especially when he sees the supposed victim living as an apparent ghost and hears his voice coming from the deep, but truth comes to the rescue, as truth has a habit of doing, and mental equilibrium is established.

Hot Stuff (Biograph, March 21).—To some adult minds this comedy might prove rather infantile, but perhaps it has more mirth provoking power for a certain class after school hours and Saturday afternoons. A saucy drummer comes from the city and steals the country boy's sweetheart, so when the country boy is not invited to her party, he puts tobacco sauce in the candy put out of the window to cool. The drummer is blamed for it and the country lover is reinstated in the affections of the girl. It is well played, but possibly it might express more character and atmosphere in the representation of such life, surroundings and types.

The Two Penitents (Vitagraph, March 20).—The psychology of this picture is, perhaps, somewhat twisted, as it would seem to attempt to show that two wrongs make a right. However, in the drama they make it all right after the necessary amount of suffering is undergone by all parties concerned, and it proves itself an interesting picture story, more from the way it is presented and acted than from the import of the situations, which are apt to strike one as being turned for the purpose of making a story. Good atmosphere is maintained, and the players succeed in bringing out the fundamental issues of the little drama to satisfying and convincing degree. Helen Case plays the leading role of the girl involved, and her father is enacted by Clarence Bennett. He was a confidential clerk to the young man's father, but after the father's death the young man, straight from college, proceeded to carry things with a high hand, and discharged the clerk. Harassed at what he considered the young man's ingratitude, he stole an amount of money, and went West with his young daughter. The young man lost his business through extravagance and proceeded out West himself, and after a number of years became connected with a gang of outlaws. The old clerk had, however, unaware of the young man's failure saved up enough money to redeem the theft, and sent his daughter to return the money. The stage, which she took, was held up by the gang to which the young man belonged, and he was instrumental in saving her honor, when returning home with her both men met again. The young man refused to accept the money, and both realizing the errors of their life, evidently repented in the consciousness that they could begin again.

Mr. Bolter's Infatuation (Vitagraph, March 22).—This is another Vitagraph hit, with Mr. Bunny as Mr. Bolter, the chief fun maker. But, although Mr. Bunny leads, as usual, he is not alone entitled to credit, as every player in the cast deserves his share with an extra portion of praise for the director and the author, whoever he may be. The strength of the picture lies in its constant good nature and boisterously humorous development without resort to forced farce methods. Only once was there a strain for effect—when Mr. Bolter cried in the police station. However, one can scarcely think of Bunny crying without laughing at the image one is sure to conjure up, and anyhow he cried so honestly that one had to believe in him. He was a country town man of means, who became smitten by the burlesque queen when the had show played the burg. He tried to entice her out for "coffee and cake," but she sent him word to come and see her in New York the next week at the Hotel des Imbeciles. So the boob went to New York, inquiring in vain for the hotel, lost his money in a restaurant and was locked up by the police for failing to pay his food bill. His old chum at home came on and got him out, after which Bolter looked up the meaning of "imbecile" in the dictionary. His call was played by Charles Eldridge, the actress by Lillian Walker and the police lieutenant by Harry Morey.

PERSONALTIES OF PLAYERS.

PLAYERS and other responsible persons connected with motion picture producing companies are invited to send items of interest to THE MIRROR to be printed under this heading. Contributions must be signed by the sender, not for publication but as evidence of good faith.

MRS. DAVID MILES (Onita Hendrie) returned home Thursday from the Sloane Hospital, where she had been for four weeks. Mrs. Miles underwent a most serious operation, and her recovery will be welcome news to both her friends and those of Mr. Miles.

FLORENCE BARKER, who has been with Pathé Freres in Paris for the past year, has resigned. Miss Barker will not again resume picture work, as in June she becomes the wife of Serge Smouroff, Officer d'Academie, Conseiller Municipal, St. Petersburg.

BARRY O'NEIL, one of the directors at the Lubin studio in Philadelphia, feels sure that Rice and Old Shoes, to be released March 27 is one of the best photoplays he has ever produced. May Buckley is starred in the picture with John Halliday in the opposite role.

BILLY QUIRK, the Solax comedian, will soon be seen in a fresh series of comedy pictures, especially suited to him. The titles of the first three are Billy's Shoes, Billy's Grip and Billy's Nurse.

JEAN ACKER is the latest addition to the Lubin force of pretty actresses. She is young, but has had stage experience in stock companies in Wilmington, Del., and other places.

DARWIN KARR, the Solax Company announces, will be featured in several sensational melodramatic pictures soon to be released, the first being The Detective's Dog and another two-reel production being called The Sewer.

FRED W. HUNTLY, after many years experience in almost every branch of the theatrical business, has decided that Los Angeles and the Selig Polyscope Company suit him better than any place on earth, so there he has his home and work. He is a nephew of Charles Morton, the founder of vaudeville and was born in an atmosphere of music and the theatre. His first engagement was at Covent Garden and he came to America with the original Mikado company. His past engagements include the original Bostonians, Carlton Opera company, Columbia Opera company, Andrews Opera company as director and others. For a time he was a miner and later a cow puncher in California, and during the Spanish-American War, served in the California Heavy Artillery, re-enlisting in the regular army and serving a year and a half in the Philippines.

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LICENSED FILM RELEASES.

Monday, April 1, 1912.

	Feet
(Bio.) Oh, Those Eyes! Com.	
(Bio.) Those Hickaville Boys. Com.	
(Kalem) Jean of the Jail. Dr.	1000
(Lubin) Bells, Central! Dr.	1000
(Pathe) Pathe's Weekly, No. 14, 1912. Top.	
(Selig) His Chance to Make Good. Dr.	1000
(Vita.) The Star Reporter. Dr.	650
(Vita.) His Mother-in-Law. Com.	344

Tuesday, April 2, 1912.

(Edison) The Mine on the Yukon. Dr.	1000
(Essanay) Cured. Com.	1000
(G. G. P. C.) The Clemency of Isabeau. Dr.	
(Cines) Naming the Baby. Com.	
(Cines) Amiel, Italy.	
(Selig) Tenderfoot Bob's Regeneration. Dr.	1000
(Vita.) She Never Knew. Dr.	1000

Wednesday, April 3, 1912.

(Edison) Two Knights in a Barroom. Com.	1000
(Eclipse) Taken by Storm. Com.	
(Eclipse) Scenes in Amsterdam. Re.	
(Eclipse) Transformation of Scrap Iron. Ind.	
(Kalem) Spanish Revolt of 1836. Hist. Dr.	1000
(Lubin) The Sacrifice. Dr.	1000
(Pathe) Tiger's Claws. Dr.	
(Vita.) The Seventh Son. Dr.	1000

Thursday, April 4, 1912.

(Bio.) The Punishment. Dr.	
(Essanay) A Lucky Mix. Com.	1000
(Lubin) Shall Never Happen. Dr.	1000
(Melies) A Man Worth While. Dr.	1000
(Pathe) Brave Heart's Hidden Love. Dr.	
(Selig) Me and Bill. Dr.	1000

Friday, April 5, 1912.

(Edison) Charlie's Reform. Dr.	1000
(Essanay) Teaching a Liar a Lesson. Com.	1000
(Kalem) The Schoolma'm of Stone Gulch. Com.	1000
(Selig) Wolcott Coombs—Deaf and Blind Boy. Edu.	800
(G. G. P. C.) The Queen's Necklace. Dr.	
(Vita.) The Illumination. Biblical	1000

Saturday, April 6, 1912.

(Edison) Rowdy and His New Pal. Com. Dr.	975
(Edison) Dr. Bromston Watts's Anti-Adjutator.	325
(Essanay) A Rural Agent's Love. Dr.	1000
(Cines) Love and Hypnotism. Dr.	1000
(Lubin) Uniting Father. Com.	1000
(Pathe) The Rise of the Father. Dr.	
(Vita.) The Unknown Violinist. Dr.	1000

INDEPENDENT FILM RELEASES.

Monday, March 25, 1912.

	Feet
(Ameri.) Fidelity. Dr.	
(Champ.) A Night's Adventure. Com.	1000
(Imp) The Romance of An Old Maid. Dr.	1000
(Nestor) Romance of a Gambler. Dr.	

Tuesday, March 26, 1912.

(Eclair) A Living Memory. Dr.	
(Gen.) He Who Laughs Last. Laughs Most. Com.	
(Gen.) Jimmie and His Donkey. Com.	
(Mal.) Opportunity. Dr.	
(Powers) His Daughter's Loyalty. Dr.	
(Rex.) An ex-Convict's Ordeal. Dr.	
(Than.) For Sale—A Life. Dr.	

Wednesday, March 27, 1912.

(Amb.) Photographs, 60 cent Each. Com.	
(Champ.) Them Black Hat (?)s. Com.	980
(Nestor) Across the Sierras. W. Dr.	
(Bell) A Tragic Experiment. Dr.	
(Solax) Billy's Shoes. Com.	
(Sales Co.) Animated Weekly.	

Thursday, March 28, 1912.

(Ameri.) Winter Sports and Pastimes of Coronado Beach. Sporting	1000
(Eclair) Browns and Dustmops. Com.	
(Imp) Tempted Not True. Dr.	1000
(Rex) Love's Four Stone Walls. Dr.	

Friday, March 29, 1912.

(Blum) The Crisis. Dr.	
(Lax) (?) Listen to the Band! Com.	330
(Lax) Bill Becomes a Favorite. Com.	334
(Solax) Handle With Care. Com.	
(Than.) My Baby's Voice. Dr.	

Saturday, March 30, 1912.

(Gen.) The Village Idiot's Gratitude. Dr.	
(Great N.) Young Woman's Protective Society.	
(Imp) The Baby. Com. and Ed.	400
(Imp) Sunset City Fire Company. Com.	600
(Nestor) The Barkeeper and the Baby. Com.	
(Powers) Who's Who? Com.	
(Bell) Fur Smugglers. Dr.	
(Rex.) Life or Gold. Dr.	

Sunday, March 31, 1912.

(Eclair) On the Eve of Austerity. Dr.	
(Mal.) The Lighted Candle. Dr.	
(Rex) The Light on the Way. Dr.	

MOTION PICTURE NOTES.

"New Family" is the name given to a new picture theatre opened March 23 in Adrian, Mich. The house seats 518 people, and Edwin Simon is the owner. It is handsomely fitted up with a balcony and boxes.

A motion picture theatre with a large capacity and a stage large enough to accommodate stock company productions, if desired, is to be erected at Ninth Avenue and Ravenline, Cincinnati, O., by I. Frankel, Thomas A. Reilly and E. V. Bernard. The building will be 100 by 140 feet, and will, it is said, cost about $75,000. The theatre will have a seating capacity of about 2,000.

The Show Shop Company, of Cincinnati, has leased the Auditorium of that city for vaudeville and motion pictures.

IMP FILMS COMPANY
STRONG Releases

MONDAY, APRIL 8th
SPORTSMEN'S DAY
"Bradhurst Field Club Four Mile Run"
Copyright 1912. About 400 feet
World Champions Competing for "IMP" Silver Trophy Cup
Winners will participate in Olympic Games at Stockholm, Sweden, in July. On the same reel.

"The Section Foreman"
Copyright 1912. About 600 ft. A thrilling story of the heroism of a section foreman who saves a fast express train, leaving his sick, perhaps dying wife to do so, at great risk of his own life.

THURSDAY, APRIL 11th
"False To Both"
Copyright, 1912. About 1000 ft. A remarkably interesting story of two California cowboy friends who love the same girl. She proves false to both, which results in apparently irreconcilable enmity between the former rival suitors.

SATURDAY, APRIL 13th
"A Leap For Love"
Copyright 1912. About 900 ft. This is the thrilling drama in which Arthur Lee, champion bicycle jack of the world, jumps from the center of the Brooklyn Bridge into the river and landing with the tandem in the powerful currents, all for the sake of a woman's love! You dare not miss this!
On the same reel
"Mr. Smith, Barber"
Copyright 1912. About 500 ft. An absolutely novel idea in animation, comedy with a touch of true sentimental love which is very convincing. It is fresh to get this on a "movie" with a laugh to Love's Young Dream in the burlesque.

COMING! COMING! COMING!
ASTA NEILSEN in
"Woman Always Pays"
A two thousand foot feature drama starring Asta Nielsen at her very best. Asta, young, beautiful, fascinating, lets her life be controlled by her heart—and pays. But her life is wonderful "day" dream.
ALSO COMING!
"Millionaire For a Day" and "The Loan Shark"
IMP FILMS COMPANY
102 West 101st St., New York City

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FOR SALE—Film, $2.50 and $3 per reel. Talbotypes Film, $10 per reel. Stereopticons, $40 up. Lubin new machine, Model B, Powers Improved, $60. Edison, Model B, $60. Power's 6A, $60. Power's 6B, $60. Power's 5, $40. Power's 4, $30. Power's 3, $20. Power's 2, $15. Power's 1, $10. Power's Universal, $60. Power's Cameragraph, $60. Power's Universal, $60. Power's Cameragraph, $60. Power's Universal, $60. Power's Cameragraph, $60

Reviews of Sales Company Films

The Feudal Debt (Nestor, March 18).—How the law of love and humanity destroys the hateful feud between the families is dramatically shown in this picture, which displays much capable thought and acting in the course of its presentation. One is inclined, however, to wonder just how the murderer escaped the law, and why if the murdered man's son was to avenge his father's death, he did not do so some time before upon the father, who was the actual murderer, and not wait until the murderer's son had returned to the home of his birth. When his mother had found his father dead from an enemy's hands, she made her young son swear to be revenged for his father's death. The young son of the murderer was taken away by relatives, and after a number of years returned as an authorized physician. A love affair sprung up between himself and the daughter of the rival family, and when the girl's mother fell sick, he took his life in his own hands, and went to the home and saved her life, thus atoning for his father's crime, if it is possible for a person to pay for another's sin a circumstance which puts an end to the feud.

A Man from the West (Imp, March 18).—Much enjoyment may be found in watching the bluff and vigorous humor of the Western cattleman, played by King Bagott with much character, as he reacts upon his surroundings, which hardly correspond to his own hale and hearty mode of life, and the complications which arise when he finds the cook the most satisfying member of the family. All of this results in a most cleverly built character comedy, the humor of which is most human. Steve writes his sister, who is somewhat of a society lady, that he is coming home still unmarried after making a fortune in cattle. He arrives, but finds society life a bore. However, the young man is in love with his niece and has struck his fancy, because he found him protecting a horse, which was being ill-used by its driver, but the cook pleases him the best, and while his sister is holding a great reception, he dines with the practical little cook, and then goes off to the minister and is married to her. He also shows his magnanimity of spirit in settling a lover's quarrel, and the family's wounded pride as well by offering his niece $10,000 the day she marries the man who was kind to a horse and with whom she had had a difference. Vivian Prescott plays the cook, and the other roles are in capable hands, while the delightful little comedy is graphically and vividly told amid suggestive settings and backgrounds.

The Full Value (American, March 18).—The villain, the suffering heroine, and the hero, who suffers too on her account, but comes out on top, are all present in this film and are played in the proper spirit, which certain stage traditions declare to be right and proper. And perhaps they are for those who like it that way and do not see in all art a representation of nature. The villain in this instance is the boss of the office. Now the young and handsome clerk loves the beautiful stenographer, but the villainous employer also loves her, but not with the noble love of the handsome young hero. So the hero and the villain have a fight, and the villain shows his power by discharging the hero, who is not able to find anything else to do except to watch the heroine suffer. The villain then proceeds to attempt to cheat the heroine's mother in a business deal, but the hero, overhearing the plot, marches into the villain's office and compels him to play square. One naturally wonders if he could so easily make the villain come to terms in this instance why he did not do so at the beginning, but presumably he did not do so then because a story was in the process of making and he did so in the latter case because it was time to close the story.

Nicholas Nickleby (Thanhouser, two reels, March 19).—No lover of Dickens can fail to witness this film without living anew the joys that this great character-builder must needs give to all who can sympathize with the humor of the viewpoint, for the characters appearing on the screen more than live up to the expectations of his fondest imaginations, and the entire atmosphere of the delightful picture recalls most vividly to mind the spirit of the story and remarkable suggestion of the time depicted. As an illustration of the famous novel, it is a remarkably artistic achievement and one exhibiting most heartfelt sympathy with the story and characters as well as care in every detail that distinguishes the best motion picture production. It would be very hard, indeed, to single out any of the character portrayals as better than others; each one is so careful and thoroughly suggestive of the role. Harry Benham is very satisfying as the impetuous and determined young Nicholas, while Justus Barnes is equally convincing as the crafty and crabbed Ralph Nickleby. The characterizations of Smike and Squeers are likewise most pleasing and true as enacted by N. S. Wood and David Thompson, but the entire cast is a most praiseworthy one from the Crummies to the Squeers, including Marie Eline, the Wackford, who found it hard to keep fat cheeks. Nicholas's adventures appear in surprising fulness in the short time allotted to them, and his quarrel with his uncle, the Squeer's school, his theatrical experiences with the Crummies, and his clerkship with the Cherrydale brother which leads to his subsequent love affair with Madeline Bray are all graphically depicted to the end, where "never was there such a dinner since the world began."

The New Lease on Life (Republic, March 19).—A very commendable purpose is expressed and realized in this film in revealing how an exhausting life of material pleasure resulted in a slight case of tuberculosis for the young man, and later through interesting and ably conceived scenes showing the treatment which he received at the Ray Brook Sanitarium, while at the same time the exceptionally fine Winter and snow scenes give distinction to the picture. The young man in the case goes through his fortune and is ignored by his friends only to find that he has the added affliction of tuberculosis. He is met in the park by a girl who had previously shown regard for him, and through her efforts he is sent to this sanitarium in a cold climate of high altitude. Here he gradually recovers under the treatment given him, and the girl and her father visit him to find him partaking in Winter sports. A robbery is committed upon a skating rink, and he is instrumental in capturing the thieves and at the conclusion of the capture he finds no ill-effects from his efforts. He cannot, however, leave that climate, and the girl finds her love too strong to go away. The acting is good.

Tender Hearted Mike (Powers, March 19).—Tender hearted Mike is a burglar and a most unusual one at that, whose actions in this case make a unique and amusing comedy hit, even if his boldness is very great and marked. The young couple quarrel, because as they are setting out for an evening's entertainment, a telegram is received, stating that the wife's mother is coming for a visit. They retire to separate rooms, and write notes to each other, she declaring that she gives him his freedom, since he cannot love her mother, while he wishes to annul the bonds between them because life with her mother would be unbearable. The burglar, Mike, enters each room where they sit in a brown study and read each other's note. His heart is touched and he compels a reconciliation at the point of the gun. While this prolonged reconciliation was taking place he walks off with a few select articles from their home in payment for his act of kindness, and then mother-in-law comes in and is most royally received. The settings of the piece add much to the general tone and quality, and the actors capably bring out the humor of the situation at every point.

Life Among the Gypsies (Powers, March 19).—These people are seen in this film weaving baskets, telling fortunes and other interesting features, besides a general view of their encampment and mode of life.

Leap Year (Majestic, March 19).—In this bright little play the spirit of refined comedy is well maintained and the production kept well within the bounds of taste and reason in acting and general presentation, while it is put on with all the care and skill which distinguishes this company's work. One is inclined, however, to believe that a smoother production would have resulted had fewer titles been used. One sister takes advantage of the fact that it is leap year, and when the young man calls, who admires her more domestic sister, she proposes on her own account and gives a ring to the surprised young man. The domestic sister, entering at that time, misconstrues the arrangement because of the manner and words of her sister, who does not allow the young man a chance to explain. Yet one sees many occasions and loopholes whereby he could have squirmed out of it if he had been so inclined, but rather he is inclined to take other means and uses a tramp for his father, whom he has announced to be on his way to visit him. He brings the tramp as his father to the house and that gentleman's conduct so disgusts the girl who had asked to be his wife, that she decides she wishes to relinquish her claim. The real father arrives and the incensed little domestic sister ceases to be incensed.

A Pair of Jacks (Nestor, March 20).—The complications which arise out of this sprightly little farce are especially well taken and evolved with a fine sense of humor open to the possibilities contained in the idea. With the exception of the swift kick business at the end, it is played with discretion and spirit, though a little less strenuosity on the part of the jealous wife would have been acceptable. She decides to go away on a visit and leave her husband, Jack, in charge. Another Jack, a friend of the husband, appears on a hunting tour and the first Jack invites him to share his loneliness; but the second Jack receives a letter from his wife telling him that she has found out his hiding place and will arrive with the baby. She comes, and the first Jack's wife also comes. The latter lady finds the note to a Jack declaring that some woman has found out his hiding place, with suspicious information about a baby. Her alarm and jealousy she found quite well grounded when she saw her husband with the woman and holding her baby. She summoned her father, but direful deeds were prevented by the arrival of the other Jack from a hunting expedition. It is an amusing, well put on little sketch.

A Tramp's Gratitude (American, March 21).—One does not find this film graced with much feeling, but for those who like situations dished out to them in a series of events it should no doubt be an entertaining and pleasing subject. A casual spectator is very apt to wonder why the foreman did not have the night watchman discharged before he accomplished the mischief he did, but, of course, that would have made another story. The tramp, who to all appearances might have been an employe of the lumber yard, evidently was in truth only a loafer around the yards and was befriended by the foreman and his young wife. Later when the night watchman made an attack from behind upon the foreman the tramp prevented the blow. Why the night watchman escaped punishment or censure for this is not explained. There had been many thefts of lumber at the yards, and after this event the watchman laid the suspicion on the foreman by putting the lumber that he himself had stolen in the cellar of the foreman's house and then making accusation. The tramp, who had been a silent witness to the watchman's theft, then accused the watchman, and found a home with the foreman and his wife. No doubt if the actors had done something more than merely present a situation and the picture had been made to pulsate with a little life, it would have been somewhat more human and convincing to the average spectator. The dramatic contrasts lack delicacy, a common fault with this producer's work.

Better than Gold (Imp, March 21).—The good acting, coupled with the vivid and complete means by which the story has been told, lifts this story into a compelling whole. The role of the parson is particularly well played. He is left with a girl baby after the parents have fled from a quarrel in which the father was participant at the saloon. When the girl had reached the proper age and he could no longer carry on her education, he sent her away to a convent. On the day appointed for her return after many years, when she was now a woman, the mother, weary with her husband's abuse, came to seek her daughter, and died. She brought along with her her daughter's old doll, which seemed more sentimental than convincing. When the girl came home the parson told her the truth, and together they worshiped at the mother's grave.

Ireland and Israel (Champion, March 20).—The traits of these two interesting nationalities are amusingly and typically set forth in this film, in showing a close friendship between a Jew just landed and an Irish prizefighter, and for this thing alone it makes an especially unique and entertaining one, for the characteristics of the Jew and the Irishman are well represented both in development of scenario and by the players who present these roles. The film also has added interest by the presence at a well regulated boxing bout of Tom Sharkey himself as referee. Wedersky lands in this country friendless and alone, and becomes the butt of amusement to some Bowery street loafers. He is protected in the scuffle by Riley, a young prizefighter, who becomes his friend. After a successful fight in the ring Riley starts Wedersky off with a small amount of money. A number of years later things have gone hard with the famous prizefighter and he is about to be dispossessed, when it it learned, by a visit of his wife to the real estate office, that Wedersky is the prosperous owner of the tenement, and he returns the favor of five years past by setting Riley on his feet again. The production also has added merit in being well put on. No doubt there is a strong significance displayed in the plot, but perhaps it would be apparent to the average spectator without the overforceful title, "Race and Nationality Be D——."

Count Henri, the Hunter (Solax, March 20).—While this story is hardly new to the film world, it is done again in a fine sense of humor and perhaps is an improvement upon many of its predecessors. Billy Quirk plays the role of the count, who assumes to be so brave in the presence of the ladies but who on the field of action is a hero to his heels. He brags very much about his prowess at bear hunting, and the boys conclude to put him to the test. Two of their number put on bearskins and play the role of frisky bears in the woods. They assume such a bold front that the count runs away. Then the count tells the ladies all about it and they believe him, until the men bring in the bears stuffed. The production is put on with discriminating care, with effective sets and settings, and is acted with taste and a good sense of humor.

In the Bay of Biscay (Lux, March 22).—In the beautiful scenery of this bay sailors are shown at their various works, splicing rope, preparing nets for trawling, stripping masts and rigging, the painting of the sails, and the complete boat moving across the water.

Arabella Becomes an Heiress (Lux, March 22).—Arabella, the faithful servant, is left the entire estate by her master, but his relatives attempt to thwart the decree of the will by having their stupid son propose marriage with Arabella, after which she presents them with the will, which is immediately destroyed. The solicitor, however, has another copy. Whatever good points it may possess are rather lost, for the most part, in the acting, as the players are quite individual in the various means of expression which they choose to adopt, quite forgetting that each is only a part of one great unit.

The Taming of Mary (Thanhouser, March 22).—This film is primarily to show views around South Beach, Florida, and added interest is given by the addition of a merry little farce of a henpecked husband and the manner in which, with the help of his friends, he managed to awaken Mary to the folly of her ways. The views include scenes around the famous alligator farm of that district, raising of ostriches and other entertaining pictures of this locality. Mary and her husband arrive on a sight-seeing tour, but neither Mary nor her husband succeed in enjoying themselves to any great degree, because Mary sees in every individual she meets a possible kidnapper of her husband. With some friends whom he meets, the husband cures Mary by having his picture taken at a photograph gallery embracing a lady who is not a real living creature but a dummy; but when the photograph is sent to the wife by an unknown friend, she sees in the woman a very live creature and marches forth with a horsewhip. She discovers the truth, and the shock to her pride brings the truth home to her.

The Golf Caddy's Dog (Thanhouser, March 21).—An amusing and suggestive little comedy romance of the golf links is represented on this film. At the second tee they are engaged. At the bunker they quarrel, and the next day play golf alone, while she meets another man; but the little negro caddy conceives an idea to bring them together. He whitewashes his dog and lets him loose on the links. Then the girl has an opportunity to see how brave the young man she had chosen in his stead really was. He flew up a tree, leaving her to scramble up behind; but she was rescued by her faithful first love, and no more need be said.

Classical Dances by Countess Thamara De Swirsky (Imp, March 23).—This series of dances proves a most artistic presentation, and the dancer shows exceptional command and power in expressing the fundamental thought and idea back of the subject she would express. She is capable of making the spectator feel the spirit of the music which she is striving to interpret, although the sound and rhythm be absent. In fact, her first dance, the substance of which is not given, might be called a study in music. In connection with this dance, she presents a scarf dance and a gypsy dance. While to the casual observer the lady's personal appearance might be against her, an exceptional mastery of her art makes one entirely forget her lack of personal beauty.

The Tankville Constable (Imp, March 23).—The country constable learns in his dream that there are other people higher up than a constable, and a constable had better look out. It makes a humorous travesty, and the coming out of the constable from his sleeping form is well managed. The caricature is also good. He decides to stop the speeders at all costs, and places a sign across the road to the effect that the speed limit is ten miles an hour. Failing to catch many speeders by placing a rope across the road, he goes to sleep and dreams that he places a fence through the roadway and the judge, getting a hurry call to court, is driven into a smash-up by the roadside in consequence. He has the constable up in court for attempted murder and sentences him to thirty years of hard labor. It was too much for the constable and he woke up to change the sign of the speed limit from ten miles an hour to one hundred—only a cipher more, but quite enough to be on the safe side should any judge happen along.

Over a Cracked Bowl (Nestor, March 23).—The cracked bowl is the cause of a newly married couple's quarrel and the young wife immediately decides to leave her husband, and in

(Continued on page 34.)

CURRENT PRODUCTIONS BY EDISON DIRECTORS

J. SEARLE DAWLEY — At the Point of the Sword; Personally Conducted; The House with the Tall Porch

NEXT—The Lighthouse Keeper's Daughter—March 26

ASHLEY MILLER — The Yarn of the "Nancy Bell"; For the Commonwealth; Her Face

NEXT—A Funeral that Flashed in the Pan—March 30

C. JAY WILLIAMS — The Baby; Her Polished Family; Dress Suit in Pawn

NEXT—Archibald Chubbs and the Widow—March 27

OSCAR C. APFEL — Tony's Oath of Vengeance; The Heir Apparent; How Washington Crossed the Delaware

NEXT—The Mine on the Yukon—April 3

RELIANCE

Saturday, April 6, 1912

"Mother"

Full of sensational heart interest and pathos. A son's ingratitude—a mother's sacrifice—the unique influences that bring about a reconciliation. Sure to win instant favor! Star cast! Length, 1000 feet.

Wednesday, April 10, 1912

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One of the big, somewhat different dramatic stories we promised you. Sensational action, delightful romance amid rugged outdoor scenes. Jammed full of thrills that's bound to get 'em! Length, 995 feet.

An Opportune Burglar — April 13

A Question of Evidence — April 17

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CORRESPONDENCE.

(Continued from page 22.)

RHODE ISLAND.

NEWPORT.—OPERA HOUSE: Eltesa Opp (local) 18, 19 to S. R. O. houses. Get-Rich-Quick Wallingford 20 pleased capacity.

WOONSOCKET.—BIJOU: Bitsy Stock in Cozy Corners 11-16 pleased good business. Old Homestead 14: twice.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY: Harry Bulger in The Flirting Princess 14; good business; large co. Nordica in concert 16 delighted very enthusiastic audience. Buster Brown 16, and matinee; fair business. Baby Mine 18; good co.; large audience.

DARLINGTON.—THEATRE: Madame Sherry 13 delighted S. R. O. Harry Bulger 12 pleased good house. Buster Brown 19 amused fair audience.

COLUMBIA.—THEATRE: Snobs 8; very good to fair business. Baby Mine 9 pleased large house. Buster Brown (matinee) 11; fair, to good houses.

FLORENCE.—AUDITORIUM: Harold West in Buster Brown 19; two good houses. Baby Mine 20 pleased.

SOUTH DAKOTA.

SIOUX FALLS.—NEW THEATRE: The White Sister 10 pleased full house.

TENNESSEE.

NASHVILLE.—VENDOME: Montgomery and Stone Feb. 29 pleased fair business; Fred Stone was particularly entertaining. Lambardi Grand Opera co. 4-11: fine co.; poorly advertised; opened to light business, which increased as their merits became known; a return engagement would pay. Sothern and Marlowe in Hamlet, Merchant of Venice and Taming of the Shrew 12, 13. Three Twins 16.——BIJOU: Girl from Rector's 2-9. Girl in Taxi 11-16; both to good business.

CHATTANOOGA.—LYRIC: John Drew in A Single Man 12; Everywoman 15, 16; three S. R. O. houses.

BRISTOL.—HARMELING THEATRE: Paid in Full 29. Buster Brown April 4.

TEXAS.

SAN ANTONIO.—GRAND: William Faversham, after absence of fifteen years, in The Faun 4-6; well received. Russian Dancers 7 pleased packed house. Georgia Minstrels 8; business fair. Heart Breakers 9, 10; well received by full houses. Della Clark in Introduce Me 11 pleased fair business. Elsie Janis in The Slim Princess 13, 14; first appearance here of Miss Janis; pleased beyond all expectations; capacity.——ORPHEUM: The Orpheum Players in Girl of the Golden West 4-16, with Lola Downin as the girl; great success. Miss Downin established herself firmly with her hearers and demonstrated her ability as an emotional actress. Much credit is due Bartley Cushing acting manager. Arsene Lupin 18-23. HADEN F. SMITH.

EL PASO.—EL PASO: Creatore's Band 7; two small houses. William Faversham in The Faun 8, 9 pleased big business. Elsie Janis in The Slim Princess 16 delighted S. R. O.——CRAWFORD: Last week Albert Taylor Stock in Ragged Prince, Sherlock Holmes, and The Game. Parker-Kirkland co. opened 18 in The Governorship of Missouri.——ITEM: The Sells-Floto Circus opens season here April 2.

WACO.—AUDITORIUM: George Dameral in The Heart Breakers 12; excellent performance; crowded house. Rube Welch and Kittie Francis in A Royal Reception, four nights and matinees, commencing 13; good performances, to good business. William Hodge in The Man from Home 18 pleased.

VICTORIA.—HAUSCHILD'S: The Barrier 13 pleased fair business.

CLARKSVILLE.—OPERA HOUSE: Graustark 12; full house; excellent co.

GREENVILLE.—KING OPERA HOUSE: Graustark 16 pleased good house.

VERMONT.

NEWPORT.—LANE'S OPERA HOUSE: Klark-Urban co. pleased crowded houses every performance 4-9. Plays: Captain Clay of Missouri, In the Bishop's Carriage, Belle of Richmond, Straight Road, Cameo Kirby, and Little Gray Lady.

ST. ALBANS.—WAUGH'S OPERA HOUSE: La Porte Stock co. 4-9; poor co. and business.

VIRGINIA.

RICHMOND.—ACADEMY: Francis Wilson in The Bachelor's Baby 6, 7; nice business. Montgomery and Stone in The Old Town 8, 9 pleased big business. Viola Allen in The Hercfords 11; good co.; business good. The Fortune Hunter 13, 14; small business. The Durbar in Kinemacolor 18-22; business fair.——BIJOU: Ward and Vokes in The Trouble Makers 18-23; capacity every performance.

STAUNTON.—BEVERLEY: Fortune Hunter 15; good houses; best performance of season.——THE ART: American Minstrels 18-23 pleased.

ROANOKE.—ACADEMY: Spring Maid 15; excellent, to S. R. O.

WASHINGTON.

SEATTLE.

Henry Woodruff Well Received—Louise Gunning in the Balkan Princess Drew Capacity.

At the Moore, Henry Woodruff, supported by a capable co., appeared in a delightful presentation of The Prince of To-night March 10-12. Mr. Woodruff was given a cordial reception in the title part. Vera Stanley showed skill and cleverness in the role of Virginia Stuart. Claire Noelke won favor in the role of Bonnie Stuart. In the cast were Loraine Bernard, John C. Leach, Sidney Stone and other talent. The next attraction was Louise Gunning in The Balkan Princess 13-16, matinee 16, which capped to capacity, and continued to good business during the remainder of the engagement. The opening performances was given under the auspices of the Mystic Shriners, who attended in full force and introduced some amusing features between acts. Miss Gunning was well received in the title-role. Geraldine Malone as Sofia displayed skill and cleverness. Teddy Webb scored to good advantage as Blatz. In the cast were Amy Leicester, Harold Crane, Harry B. Gribbon, Mark Smith, and others, who contributed to the general enjoyment. The production was well staged and superbly costumed.

At the Metropolitan a matinee 11 was held, in which the principal features of the Boy Scouts' movements were elucidated. A large audience was in attendance. Sir Robert B. S. Baden-Powell delivered a lecture, accompanied by motion pictures. The Seattle Philharmonic Society gave a delightful concert 12.

The Girl from Rector's 10-12 and 14-16 at the Seattle played to houses ranging from small to large. The Board of Censors by a vote of 4 to 3 secured the permission of the mayor to stop the play, and, accordingly, the theatre was closed 13. An appeal was made to the courts for redress, but before the matter was adjudicated a compromise was affected, and the play was allowed to run until the end of the engagement. In the cast were Katherine Rayner, Lois Kane, Anita Allen, Gordon Fox, Harry B. Castle, and other talent, who delineated their respective roles with considerable fidelity.

The Alhambra has been closed for some time, but reopens 16 with motion pictures and vaudeville. BENJAMIN P. MESSERVEY.

BELLINGHAM.—BECK: Mutt and Jeff 12 pleased toobusy house. Mrs. Leslie Carter 14 pleased fair business.——THE PLAYHOUSE: Are You a Mason? 10-17; well received; cast included Grace McGinn, Mae Simmons, Ethel Tucker, Edward Battegrt, Frank Knight, Victor Donald, and Louis Koch, who did exceptionally well, with his female impersonation.——ITEMS: Local members of the Ancient Order of Hibernians produced Kathleen Mavourneen under the direction of Victor J. Donald at the old Bellingham Theatre 17. The two leads were very pleasingly played by May Dishman and Randall Harley. Others who deserve mention are John Montagne, Paul Goff, and Kate Marsh, whose beautiful voice was heard to excellent advantage.——Edwin Abbott has left the Playhouse co. to join Clark Burroughs and co.

RACINE.—THEATRE: Waller Brothers' Stock co. closed good week 17; having presented Just Plain Molly, The Maid and the Minister, For the Flag They Loved, The Girl and the Rube, The Girl from Mexico, Butts, the Newsboy Detective, and Nebraska; co. very good and satisfied audiences. Spring Maid 18 drew capacity; one of the season's best.——ITEM: The New Orpheum vaudeville house is promised to open April 15.

TACOMA.—TACOMA: Paid in Full 8; only fair business; pleased. Robert Mantell in Hamlet and King Lear 4, 5; well received. Madame Schumann-Heink 8 again pleased big business. Little Miss Fix-It 9 drew good house.

FOND DU LAC.—HENRY BOYLE: The Chocolate Soldier 15 delighted good house. Casey Jones 17. Manhattan Stock co. 18-24.

WEST VIRGINIA.

CHARLESTON.—BURLEW: Over Night 12 pleased good business. The Fortune Hunter 16; good performance and business.

HUNTINGTON.—THEATRE: Over Night 11 pleased satisfactory business.——AUDITORIUM: Harriet Labadie 15; exceptionally pleasing recital.

PARKERSBURG.—AUDITORIUM: Cow and the Moon 11; fair business. Over Night 12 pleased small house. Spring Maid 21 delighted S. R. O.

BLUEFIELD.—ELKS' OPERA HOUSE: The Spring Maid 16; S. R. O. Human Hearts 19; fair, to poor business.

WHEELING.—COURT: Howe's pictures 18 filled the house. Over Night 15; good business. Mutt and Jeff 18-23; fair business.

FAIRMONT.—GRAND: Baby Mine 9; good offering and house. Cow and Moon 12; good co.; fair business.

WISCONSIN.

EAU CLAIRE.—OPERA HOUSE: Lonesome Pine 10; big business. Chocolate Soldier 13; nearly full house. Howe's pictures 16, 17; four full houses.

BELOIT.—WILSON'S: Servant in the House 8 pleased good business. Town Marshal 9; fair house. Stetson's U. T. C. 12; good business. Adelaide Dalton co. 14-16 opened well.

OSHKOSH.—GRAND: Chocolate Soldier 16 pleased good house. Gentleman in Rags 17; two good houses.

LA CROSSE.—THEATRE: Passers-By 9 pleased fair house.

JANESVILLE.—MYER'S GRAND: Servant in the House 12 pleased fair business.

APPLETON.—THEATRE: Manhattan Stock 11-16 pleased good business.

WYOMING.

LARAMIE.—OPERA HOUSE: Miss Nobody from Starland 12 pleased packed house. Tempest and Sunshine 20 pleased.

CANADA.

TORONTO.

Praise for Kitty Gordon and Her Company—The Wedding Trip Well Presented.

Kitty Gordon in The Enchantress drew record attendance at the Princess March 11-16. As the charming winner of brave hearts Miss Gordon excelled in her part; quite capturing several more in the audience. Harold H. Forde as Prince Ivan filled the role admirably, as did also Arthur Forrest as Ostr. Katharine Witchie, Ida Fitzhue, and Hattie Arnold were good in parts of comedy while Ralph Riggs provided the gusto for the male portion of the cast. Ziegfeld's Follies 18-23.

The Wedding Trip was produced at the Royal Alexandra before large and appreciative audiences, being interpreted by a very capable co., both in regard to principals and chorus. Dorothy Morton has a full rich voice that is easily distinguished above the ensemble of chorus and orchestra. Louise Barthel as Basille and Fritzi von Busing as Asa proved themselves as attractive artists of song and acting. John McCloskey as Felix gave a humorous portrayal of the shy bridegroom. Edward Martindel as Mafta has a generous voice of good quality. Bunty Pulls the Strings 18-23.

Trovato, the renowned French violinist, sustained his reputation as one of the front rank stars of vaudeville at Shea's. Claude and Fanny Usher in Fanna's Decision merited much applause, which was certainly forthcoming. Wynn and Russon gave a splendid turn, the Sutcliffe Family were pleasing, the Four Huntings in The Pool House were warmly received, and the French Sisters Amoros gave a very acceptable contribution to an otherwise well stocked programme of good things.

E. CHESTER IRONSIDE.

MONTREAL.

The Hornirnan Players Made an Enviable Record and Their Return Will Be Welcomed.

For the last week but one of their engagement March 11-16 the Hornirnan Players repeated a number of their successes, including Nan, The Silver Box, Candida, Makeshifts, The Prodigal's Return, and Cupid and the Star; for the last week of their stay they will give Man and Superman. All who are interested in the artistic welfare of the stage will see them go with regret, and will give them a hearty welcome, if they see fit to return.

Sam Chip and Mary Marble in In Old Edam, were easily the headliner 11-16 at the Orpheum, and received a warm welcome; their charming sketch is as amusing and dainty as ever. Murphy and Nichols in From Rags to Uncle Tom's Cabin created a good deal of laughter. Williams and Warner do a novel musical act. Vittorio and Georgetto, Mary Elizabeth, William and Warner, Tooney and Norman, and Frank De Witt's Awakening of the Tots, are other items.

William's Ideals were the attraction at the Royal 11-16; the offering was above the average. The singing of Helen Van Buren was a feature.

Le Courier de Leon was the bill at the National 11-16. It was presented in a capable manner and with good stage effects.

The French co. at the Francais are appearing in an amusing comedy, Who Owns the Hat? There are a number of other good vaudeville turns.

The Grotesque Randolphs and Frank Burt are the features at the Lorie and Durbar pictures.

At the Nationoscope a French co., headed by Belle Ouliette, are presenting the The Sign of the Cross for the Lenten season, and at Parisiana they are playing Petite Marjorie.

W. A. TREMAYNE.

SASKATOON, SASK.—EMPIRE: Gus A Forbes co. did good business week ending 4, and were re-engaged for another week.——ORPHEUM: Permanent Players in A Human Slave 4-11 drew capacity.——STAR: Sherman Cleveland Opera co. in A Lonesome Town 4-11; very good business.——ITEM: W. B. Sherman, of Calgary, one of the biggest promoters in the West secured a three years' lease of the Star Theatre, at a cost of $12,000. He will remodel the entire building. He has made an offer of $40,000 for the property. He owns theatres in Calgary, Edmonton, Lethbridge and Brandon.

CALGARY, ALTA.—GRAND: C. James Bancroft in The Liar Mar 4-6; fair business. George Hummere's Stock co. in Alias Jimmy Valentine 7-9; light business.——LYRIC: Joanne Russell Stock co. in The Man from Home 4-6; fair co. and business.——EMPIRE: Fine vaudeville 7-13; capacity.——ORPHEUM: J. W. Clifford's Burlesque co. in A Married Widow 7-13; big business.——ITEM: It is understood that a new theatre is to be built or the one now under construction for Colonel Walker used for the Orpheum circuit attractions.

LONDON, ONT.—GRAND: Brewster's Millions 8, 9; three performances; fair attendance. Madame Sherry 12; good performance to capacity; pleased.——ITEM: Eugene Sperer, musical director of Madame Sherry co., met with an accident at Barrie, Ont., 8, breaking his arm. It will be a month or six weeks before he will be able to rejoin the co. Frank Moberly joined the co. 7, at Guelph, to take his place.

REGINA, SASK.—THEATRE: All-star English co. in With Edged Tools and Leah Kleschna 4-6 (return) co. is one of the best and includes Richard Hicks, Hamilton Deane, Stanley Bolwel, Charles Harrison, Campbell Goldsmid, Graham Pockett, Arlie Conway, Wentworth Greene, Alice Monde, Nora Craigie, Marie Leonard, Emilie Finch, and Florence Duthunty.

ST. JOHN, N. B.—OPERA HOUSE: The Myrkle-Harder co. closed successful three-weeks 16 with A Southern Gentleman. Robert Emmet (local) 18. William Hawtrey and his English co. in Dear Old Billy 21-23, with matinee 23; pleased.

ST. CATHARINES, ONT.—GRAND: The Stampede 12 pleased fair house; Lillian Buckingham appeared in strong role. Madame Sherry 18 (return) enlarged capacity; Ada Meade, leading, in fine form; exceptionally well balanced co.

WOODSTOCK, ONT.—OPERA HOUSE: Richard Carle and Edna Wallace Hooper in Jumping Jupiter 14; well received by splendid house. Brewster's Millions 19; good house; pleased.

OTTAWA, ONT.—RUSSELL: Beverly of Graustark 13 pleased.——Colonial: Colonial Stock in The Liars 11-16; large and enthusiastic house.

HALIFAX, N. S.—THEATRE: Myrkle-Harder co. 18-30; opened in A Bachelor's Romance; large house; co. better than ever.

BRANTFORD, ONT.—THEATRE: Jumping Jupiter 11 pleased good business.

CLEVELAND.

Hanky Panky Scored Big Hit—Fred Niblo and Josephine Cohan Returned.

Hanky Panky at the Colonial, March 18-23, kept the house in good humor. Carter De Haven, Florence Moore, Max Rogers, and Bobby North are the principals. Baby Mine 25-30.

The Fortune Hunter returned to the Opera House 18-23 with Fred Niblo in the role of Nat, and Josephine Cohen playing the ingenue role of Betty. Good co. and large business. Billie Burke 25-30.

At the Hippodrome, Manager Daniels offered an added attraction in the person of Johnny Kilbane, but as Kilbane's exhibition occurs after the regular programme, it is really no part of the bill.

At the Grand 18-23 Ezan and Demar were very clever.

The Columbia Amusement co. offered A Parisian Temptation at the Empire. The co. includes Frank O'Brian, William Armstrong, Belle Florede.

W. C. Fleming, new manager of the Grand Theatre, is a well-known theatrical man of wide experience. Mr. Fleming has been connected with some of the largest theatres both East and West. Since Mr. Fleming took hold of the Grand many improvements have been made and one of the new features is that on Friday night after the regular performance comes the professional tryouts, which have met with great success. Mr. Michaels, former manager of the Grand, will take charge of the new theatre Olympic. W. H. Rockett still holds down the position as manager of the stage. Rockett has been considered one of the best theatrical technicians obtainable.

E. A. McArdle, Cleveland's foremost theatrical manager, met with an accident on Friday night in an amateur act, after the regular performance, in which his eye was injured. Mr. McArdle had just introduced one of the amateurs who held the title of strong man, and having placed a chair on the table, he requested some one to be seated. Failing to find any one who would take the chance, Manager McArdle then complied with his request, and after he was seated fell from the chair to the floor, coming to rest directly over the eye which looked to be injured but was proven to be only a slight injury.

GEORGE BROWN.

KANSAS CITY.

Julian Eltinge Proved a Fine Drawing Card—Praise for Fiske O'Hara and Company.

Julian Eltinge, in The Fascinating Widow, played to a big week's business at the Willis Wood March 17-23 and proved heavily. Human Hearts 24-30.

The Shubert had The Gamblers 17-23, playing to a good week's business. Paul Everton, featured in the leading role, and does well in a rather trying part. The remainder included Frank Lenox, Gertrude Dallas, Frances Wainwright, and Matt B. Snyder, all of whom pleased and shared in the success of the play. Rosedale and Marlowe 25-30.

Fiske O'Hara, in Love's Young Dream, packed the Grand nightly 17-23, and proved tremendously. The play is particularly interesting and with a popular star and strong supporting co. could not fail to make a hit. The title role, Mr. Quinn in the leading role, Dorothy Tennant as the heroine, while Tom Moore, Marcia Gardner, J. Sullivan and Maggie Fielding were responsible for good in leading parts. Cathrine Countiss in The White Sister 24-30.

The Woodward Stock co. played Hearts of Oak Ridge at the Auditorium 17-23 to the usual good business. William Grew added another triumph to his big string by a strong impersonation of the mountaineer, Rob Reynolds, while Ruth Jackson as Minnie Carter also was decidedly clever. The gasoleting co. were well cast, and pleased. The offering was quite worth while. Sweet Home 24-30.

The Gillis had At Twiddletown Springs 17-23, opening to the usual big Sunday business. The action of the play is fast and furious, and the exciting situations were well handled by the co. and capable co. Red Elk, a full-blood Sioux Indian, played one of the leading roles, especially well, while Mabel Owen and Wade Hunter also pleased.

Ada Reeve, the Orpheum headliner 17-23, was ill and unable to appear at the matinee performance, but the bill changed accordingly. The acts were Reynolds and Donegan, Cross and Willard, the Six Brocks, Monte Cristo and Co., Conner and Robinson, and Fred Ardath and Co.

Travilla Brothers and Harry Rockwell have a double headliner bill at the Empress, which is showing to big business nightly. Others who were Ned (Cork) Norton, W. H. Sherman, Valerie Fitzgibbons, Walton and Lester, and Pearson, Newburg and Co., all pleasing.

The Pacemakers, with Jim Flynn as an added attraction, played to big business at the Gayety Center, 17-23. The World of Mirth Burlesquers, with Billy Arlington featured among a list of clever entertainers, closed their week 17-23. They were well pleased. Dave Marion and his Beauty Land Burlesquers 24-30.

D. KENDY CAMPBELL.

NEW HOUSES.

The Princess, a new Nashville motion picture house, was opened Feb. 19. It is one of the most attractive and best equipped houses of the kind in the South.

The New Belasco Theatre, Los Angeles, costing $1,500,000 is announced to open June 1.

The Nixon Theatre, Mendota, Ill., which was destroyed by fire last November, is to be rebuilt by the owners, Forrest and Roberts. The seating capacity has been increased to 1,000.

The latest addition to the theatres of Gary, Ind., now promised is a house of vaudeville to be erected on Broadway, to be constructed by the Lasell Amusement Company. The house is to occupy a lot one hundred and twenty-five by one hundred feet on the north side of 118th Street, east of the corner of Seventh and 81, Nicholas company owns the abutting parcel of thirty-five feet on 118th Street. The new house will have a seating capacity of 1,943 people. The policy of the house will be to give its patrons a vaudeville and motion picture performance at popular prices. What the name of the new theatre will be is not known to the patrons of the venture, who will visit it during the first week it is open to the public.

The leasehold on the site of the Imperial Theatre, southeast corner of Tenth and Pine, St. Louis, Mo. was transferred by Mrs. Ida M. Imperial Theatre Company to Louis A. Cella and John H. Martin, each of whom had a one-half interest in the lease. The consideration mentioned was $2,000. The ground floors and basement and twenty-five feet on Pine by one hundred and nine feet on Tenth. The Imperial Theatre was closed in November after a short run with a stock company and is now idle.

ELKHART, IND., March 16, 1912.

TO MANAGERS OF OPERA HOUSES

I played **STETSON'S UNCLE TOM'S CABIN COMPANY** to-day. Had the S. R. O. out ten minutes before two o'clock and capacity at night. The performance was first-class and the specialties excellent.

F. S. TIMMINS, Mgr.
New Bucklin Theatre, Elkhart, Ind.

REVIEWS OF SALES COMPANY FILMS.

(Continued from page 32.)

spite of the fact that the husband has invited a friend to meet his wife he too marches forth to the freedom of the street. The friend arrives with a present for the wife, and finding no one at home proceeds to settle down, and among other things takes a bath and goes to bed. The young wife, having bought another bowl, comes back, and seeing the present on the table concludes that her husband has intended it for another woman; but she changes her mind and concludes that it was intended as a peace offering. So she goes into the chamber where the friend is sleeping and imprints a kiss upon his brow. The husband appears at this point with another bowl, which he had bought to settle their differences, and the matter is harmoniously adjusted. There is much good humor and fun in the way the little farce is put together, presented and acted generally.

Santa Fe (Nestor, March 23).—Views in and around this vicinity are exploited on this film, which presents the Capitol, palace of the Governors, San Miguel Church, built in 1607; the oldest house in America, built in 1500; the Cathedral, San Francisco Street, and the donkeys used in climbing the mountains.

Her First Assignment (Powers, March 23).—The most cynical editor could not but agree after the girl's audacious effrontery in getting her unusual story, that she was endowed with all the requisites of a first-class reporter, for he sent her forth to prove her worth, and she came back with an article, which proved with what ease certain wealthy club men might be robbed. While the young man was on his way to his club, he dropped his keys, and she, entering his apartment, proceeded to write her story. When he entered, she turned the tables upon him, and made it appear to the officers that he was the burglar. With the account published in the paper, the young man came to the office for his keys, and the indications were that a romance had begun. It is a situation that holds the attention, because it is unique and carries the spectator along with it with expectancy and attention, and has the added merit of being pleasingly enacted and set.

The Eternal Masculine (Majestic, March 24).—Much has been written concerning the eternal feminine, but it remains for this film to expose and indicate just what constitutes the eternal masculine. After witnessing this bright little comedy, one concludes it is the love of a pretty face and the love of the almighty dollar. The young man marries a wealthy but awkward country girl to reinstate his fortune, and, establishing her in his home, informs her that for business reasons he must live at the club. During his prolonged absence the unsophisticated, ungainly country girl develops into a society butterfly, and he at length returns to find her loved by another man. Naturally a readjustment takes place in his mind as to the fine qualities of his wife, egged on by his masculine jealousy for the other man. He begins his love-making all over again and wins back his wife. It makes a delightfully amusing and characteristic little comedy, and much humor and fun has been extracted in the telling and acting, though there is an overuse of subtitles.

The Animated Weekly (Sales Company, March 20).—The number and variety of subjects carried in the second release of this capable and intelligently edited and organized weekly is perhaps surprising and is commendable for the tone and the character of the incidents selected. The subjects embrace the sinking of a burning oil boat in New York Harbor; a trip of an aero-autosled, "Dux," at Moscow—a contrivance which resembles an automobile on runners and is manipulated as an aeroplane; the wreck of an Ohio River packet boat; the funeral of Senator Langois at Paris; the dumping of one and one-half tons of guns in New York Harbor taken from criminals; the fall into the sea of Robinson, an American aviator, from his aeroplane at Cannes, France; the ruins of the trapper's monastery at Barnstown, Ky.; Senator Clark and family with Senator DuBois at Washington, D. C.; Paris fashions in evening gowns; the wreck of the Twentieth Century Limited at Poughkeepsie, where the steel cars prevented loss of life, and a view of the rail which caused the disaster; suffragettes at Albany, with Dr. Mary Walker and Harriet Stanton; views of the steamships "Savannah" and "Ivanhoe" in New York Harbor after the collision, and the opening of the Paris Farm Fair by President Failieres.

It Pays to be Kind (Eclair, March 19).—While the plot of this entertaining little comedy in its varying forms is not particularly new, it has been given fresh and interesting treatment and furthermore is acted with much freshness and spirit with Julia Stewart in the role of the aunt who, after the death of her own daughter, goes to test her nieces to see which will take the place in her affections and in sharing her fortune of her daughter, now dead. She goes as a poor relation and is given the place of the discharged servant girl. The natural manner in which this situation was presented is commendable in making the attitude of the sisters thoughtlessly human instead of theatrically cruel. The aunt found sympathy in the youngest, who later when they were all invited to her opulent home, was selected as the most lovable and one most worthy to fill her daughter's place. The production is put on with much care.

At the Height of Her Triumph (Eclair, European, March 24).—In the way of a character study bringing out certain phases of stage life, this film is a most appealing one from the depth of humanity displayed in the acting and the general tone and sincerity with which it is delivered, showing how the actress, when the spirit of gratitude was aroused in her heart, learned that the substance of life could not be found in the trifling and delusive pleasure which had called her away. She was a foundling, adopted by a famous actor, who drilled her in his art. At last in his retirement she made her debut, but left her old master for the more entrancing pleasures around her. Then came the night of her great triumph, and among the bouquets she found one from him, who had taught her how to achieve all this, and she went back to him in his disappointed old age and comforted him.

Hide and Seek (Reliance, Wednesday, March 20).—There is in this picture an exceedingly well conveyed study in subtle mental processes, whereby two men, tempted to commit the same crime, read each other's thoughts by observation and without either saying a word. Each hesitates, and eventually gives way to the temptation. So they join forces to commit the crime. One has brought money to a railroad station agent in payment for his house and lot. The other is the agent's assistant telegraph operator. The two men enter the agent's home, bind and gag the wife, and seek the money in a small desk. They have too much trouble in opening this desk, which could have been demolished by a good kick, and this gives time for the agent's little girl, who had been playing hide and seek, and had thus seen the assault without being observed, to unggg her mother and aid her to telephone for the agent, resulting in the arrest of criminals.

A Symphony in Black and White (Eclaire, American, March 21).—Darky humor and character is most amusingly suggested in this rather novel and unique caricature, and for this very reason contains much mirth. He is a hotel porter, and receives a 'phone message from his long, lean dusky love to hurry up and come down in all his glad rags to ask the old folks if he can marry her. He borrows the dress suit of a guest without first asking permission and sets forth, but on the way he stops in to the darky clubhouse for a game of craps, and in the game loses the suit which did not belong to him. But he again borrows from a clothes line the clothes of an old lady hung out to dry, and escaping with a bundle of wood put up for an ante, he arrives at the house of his lady love. The wood placed in the stove causes a terrific explosion, and he is blown out the window, where the old lady meets him and recognizes her clothes. Then comes a chase by an officer up telegraph poles and down, but he and his friend get tired of waiting for the officer below to go away and fall into his arms.

A Child of the Tenements (Solax, March 22).—The little mother's love in this pleasing and suggestive film of life in the tenements prompted her to steal that she might take her sick child to California, where the child might recover its health. A position had been offered her husband out there, but no money could be found to take them. When the physician made his rounds of the tenements he left his coat in her apartment and she took a portion of the bills in his pocketbook. A person saw the theft through the window and summoned the police. When the physician was confronted and realized the state of affairs, he declared that he had told her to take the money. Some time later, prosperous and happy in California, they were enabled to return the amount to him. It makes a very human and pathetically interesting little story and is acted both with sympathy and intelligence. The settings are likewise representative of the backgrounds indicated.

Convict No. 75 (Ambrosio, March 20).—The love between the jailer's small daughter and a convict is the substance of this well-drawn film showing excellent backgrounds of a foreign prison. It relates how she first tried to aid him to escape by presenting him with an instrument to break the bars and then prevented him. He became her nurse during an illness, watched her communion with the church, and later, when he was discharged for good conduct, he found it hard to leave, when the little girl was instrumental in making him one of her family.

For Home and Honor (Champion, March 18).—A rather morbid and uncouth theme is presented in this story, and whether the motion picture field or spectator is any better or sufficiently entertained by its admittance, is rather a doubtful issue. The players are hardly versatile enough to carry the weight of so heavy a subject and to bring it safely into the realm of nature and art, for if such a subject is to be presented at all, the underlying psychology must come with it, expressed in proper treatment of story and action of players and not by a mere succession of events. The story tells of a man who deserted his wife, who appeared to be his mother, and married a young girl. He was, however, prevented from bigamy by a sudden accident to his wife. In time he grew tired of his second wife and sought another, telling her that he never was truly married to her. In America this second wife married again, but her former husband appeared, and evidently desired to claim her again, for he told her that he actually was married to her. She shot him when he would not relinquish his claim, but he was only slightly injured, and testified against himself in court.

Up from the Primitive (Reliance, March 23).—In continuation of this company's natural history subjects, this film shows by practical example the evolution of the lower forms of mud and water creatures from the lowest development to the highest. The subjects shown include poisonous fish from the Ganges River in India, the mud siren, the hellbender, toads, salamanders, semi-aquatic frog, giant toad and the spider toad, the last two creatures being the highest form of this life.

Jealousy (Reliance, March 23).—Whether this is meant to be a comedy it is not known. It would seem to be so in spirit, but in the playing it resolves itself into the most serious of dramas. It is played, however, with much force and distinction and carries its point in spite of the triteness of the plot, which it is hard to take in the serious vein in which it is delivered. All the roles are admirably sustained with Henry Walthall, Jane Fearnelly, and Gertrude Robinson in the cast. It is the story of a young bride, who receives a visit from a girl friend who dresses in the husband's clothes for a joke. The husband imagines that he is another man, until he learns better. The little piece is put on with superb care and finish.

MOTION PICTURE NOTES.

At Beatrice, Neb., A. Altman has opened a picture show under the name of the Musical Theatre. J. H. Till, who formerly operated the machine at the Lyric, in the same town, bought the old Royal Theatre, remodeled it throughout, put in an up-to-date front, and is now offering high-class pictures: Dante's Inferno 18-28, drawing crowded houses.

Business keeps up to the regulation pitch at the five houses in St. John, N. B. Recent successful films have been Vanity Fair, Colleen Bawn, The Blot in the 'Scutcheon, She, East Lynne, Dr. Jekyll and Mr. Hyde, Rob Roy, The Pied Piper of Hamlin, and Mignon.

A new picture house started in January in Butte, Mont., seating 1,500, is now completed, except inside decoration, and will open April 7. Another house is to be opened across the street. It is 40 by 210 feet in size.

NEW QUARTERS.

The Royal Electric and Engineering Company has removed to 323 West Forty-second Street. At the new headquarters much new apparatus has been added and with larger factory facilities this company is in a position to take the best of care of the purchasers of the Royal Economizer.

RELIANCE ANNOUNCEMENTS.

Reliance releases are announced as follows: March 28, The Tragic Experiment; March 30, The Fur Smugglers; April 3, Birthday Present and Raising Alligators (natural history); April 6, Mother; April 10, When the Heart Calls; April 13, An Opportune Burglar; April 17, A Question of Evidence

THE WEEK IN BOSTON.

(Continued from page 33.)

Man Thinks, the secret leaked out that John Mason will make a transfer to the management of Charles Frohman next season. The piece in which he will be starred is Bernstein's new play, The Attack, in which he will play the character of a man of middle age in political life. There will be a long run in New York early in the season.

William H. Walsh, who has been in theatrical press agency for a number of years since he left the Boston, has been engaged to settle down here to do the publicity for the Taft League of Massachusetts.

John H. Cullen, who was at one time prominent in the Bank Officers' Theatricals, but who was sentenced to prison for larceny from the Union Institution for Savings, was pardoned by Governor Foss last week.

The Howard Atheneum is going to have a stock burlesque season as soon as the wheel stops revolving. Violet Mascotte will be in charge as in previous Springs.

Henry Russell pays a compliment to Harvard this week by taking over his organization from the Back Bay Opera House, to give a single performance of Pagliacci in Sander's Theatre for a special matinee. It is the first performance of grand opera on record in the buildings of the university.

Arnold Daly's special afternoon performance at the Plymouth last week attracted unusual attention. It was an afternoon of varied offerings, the dramatic hits being, A Comedy for Wives and Bryant 5,800. The most impressive feature was when Mr. Daly recited Oscar Wilde's Ballad of Read Gaol. Lisa Gluck danced in the Russian fashion, and Charles De Harrack played the piano.

President Taft met Henry Russell, the director of the Boston Opera co., at the Pilgrim Publicity Association dinner at the Georgian last week, and he expressed regret that the opera season did not last through the Summer, when he comes here for his vacation.

The White Rats gave a benefit performance for the strikers at Lawrence last week at the Grand Opera House, with contributions from many houses, and more than 2,000 persons were in attendance, so that a good sized fund was realized.

Olive Field, the pantomime actress, met with a painful accident at the National last week, and was badly cut in the shoulder during the duel scene in The Rose of Mexico.

Pauline gave a special morning demonstration at Keith's last week before an invited audience largely made up of doctors. Control of blood and saliva was the feature that mystified the guests.

There is to be a change of policy at Loew's South End after a fortnight more. On Easter Monday the place will be occupied by a dramatic stock co. This is the first case on record in Boston, where a permanent picture and vaudeville house has turned back to giving dramatic entertainments.

H. Price Webber, manager of the Boston Comedy co., made a flying trip to Boston last week, to complete contracts for his thirty-eighth season, which opens in Maine on Easter Monday.

Last week was the anniversary of the episode over The Easiest Way in Boston, but Mayor Fitzgerald was too busy over city politics to celebrate. There has been considerable wonder recently at the latitude afforded in the variety houses, while the high-priced dramatic places are honored by Caseyized visits each week.

The Grand Opera House will not reopen under the management of Dr. George E. Lathron as a burlesque house until the middle of August, but there may be some athletic features there meantime. The final papers went on record last week for the sale of the property. The transfer takes away the last home of melodrama in the city.

Boston is going to have several theatricals this year, but the announcements are not very numerous. The Aborn grand opera singers will come back to the Boston Opera House after the Metropolitan song birds have had their little visit, and that will probably be so that they will be through before the first of July. As heretofore Lindsay Morison, who is now at Lynn, will have a Summer season at the Majestic, where he played clear through the hot season last Summer.

The season seats for next year were drawn at the Boston Opera House last week, so that it is evident that the policy will be continued, even if there is still a call for the guarantee fund. The subscribers were present and first they drew for those who had backed the entire season, following that with those for fewer performances. The honor of drawing the first choice fell to William K. Richardson, the State Street lawyer, who took M 41 and 42 for the three evenings, and G 20 and 21 for the matinees.

JAY BENTON.

BROOKLYN AMUSEMENTS.

Charles Schofield and Leah Wilson Made Good Impression—Oliver Twist in Stock.

The Crescent Players presented Seven Days at the Crescent Theatre last week. Charles Schofield as James Wilson was excellent and kept the audiences in roars of laughter. Leah Winslow as Kit did a pleasing bit of acting. M. J. G. Briggs was seen as Dal Brown. Others in the cast were George Alison, Arthur Buchanan, Gertrude Rivers, Isadore Martin, and Mathilde Deshon.

Kathleen Mavourneen was the attraction at Payton's Theatre last week. Minna Phillips played the role of Kathleen O'Connor in a most pleasing manner. Claude Payton was seen to good advantage as Terence O'More and pleased the audiences, as did Arthur Jarrett as Bernard Kavanagh. Joseph W. Girard was excellent in the role of Black Rody. Others in the cast were Grace Fox, Ethel Milton, George S. Fisher, and Charlotte Wade Daniels.

Classmates was the offering of the Gotham Stock company last week. Victor Browne was seen in the role of Duncan Irving and put plenty of strength into the character. Louise Carter was charming as Sylvia Stafford. The role of Bert Stafford was played with intensity by Henry Hicks. James Kyrle MacCurdy was the good-natured Buddy Dunble and furnished most of the comedy. Stuart Beebe was good as Sergeant Irving. Others in the cast worthy of special mention were Kate Woods Fiske, Frank Fielder, John H. Dilson, and Evelyn Watson.

The Lyceum Players were seen last week in Oliver Twist, and judging from box-office receipts it proved one of the biggest weeks of the season. Harold Claremont was seen to good advantage as Fagin, while Phyllis Gilmore gave a most excellent portrayal of the role of Nancy.

Master Gabriel headed a fine bill at the Greenpoint Theatre last week.

Madame Kalich appeared in Arthur Hopkins's production of Mrs. Fiske's dramatic sketch, A Light from St. Agnes, and scored a decided hit at the Orpheum Theatre last week.

CHARLES J. RUPPEL.

Died.

ANDERSON.—Major T. J. Anderson, at Topeka, Kan., on Jan. 25, of heart failure, aged 74 years.

ALLEN.—Elijah Marshall Allen, in New York, on Feb. 24, aged 74.

ASHER.—Mrs. Anton Asher (Anna Fields), at East Orange, N. J., on Feb. 27, aged 50 years.

BAILEY.—Mrs. James A. Bailey, at Hobe Sound, Fla., on March 11, of asthma, aged 66 years.

BIGELOW.—Charles A. Bigelow, at Meadville, Pa., on March 12, aged 50 years.

BRAND.—Michael Brand, in Cincinnati, O., on March 10, aged 31 years.

CASIMIR-PERIER.—Madame Casimir-Perier, in Paris, France, on March 8.

CAIRNS.—S. P. Cairns, in Boston, Mass., on Feb. 29, aged 34 years.

CONSTANTINE.—William J. Constantine, in New York city, on March 15, of heart failure, aged 71 years.

DEAN.—Edward J. Dean, in Baltimore, Md., on March 5, of heart failure, aged 27 years.

ELROY.—Edwin H. Elroy, at Elizabeth, N. J., on Feb. 24, of cancer, aged 52 years.

ESTEY.—Mrs. Eula B. Estey, in New York, on Feb. 25.

FRITZE.—Mrs. Louis P. Fritze (Fredricka Fritze), in Brooklyn, N. Y., on March 5, of heart failure.

GIESEMANN.—Arnold Giesemann, Sr., in New York City, on Feb. 26, of general debility, aged 88 years.

GOLDBERG.—Nathan Goldberg, in New York city, on March 6, of asphyxiation.

GREENE.—Winifred Greene, in Kansas City, Mo., on Feb. 24, aged 20 years.

GROSSMITH.—George Grossmith, Sr., at Folkestone, Eng., on March 1, aged 65 years.

HIGGINS.—Mrs. M. A. Higgins, in Boston, Mass., on Feb. 29.

HOLT.—Mrs. B. J. Holt, at Rochester, N. Y., on Feb. 24, of pneumonia, aged 91 years.

KESSANLY.—Telemaque Kessanly, in London, Eng., on March 10.

LEDERMANN.—Hans Ledermann, at Oberammergau, Bavaria, on March 11, aged 93 years.

LOOK.—George L. Look, in Boston, Mass., on Feb. 25, aged 58 years.

LINNE.—Mrs. Hans S. Linne (Edith Linne), in Chicago, Ill., on Feb. 4, of valvular heart trouble, aged 34 years.

McKEE.—Thomas A. McKee, in New York City, on Feb. 27, of apoplexy.

MESSENGER.—Gus Messenger, in San Francisco, Cal., on Feb. 26.

MIDDECKE.—Mrs. Joseph Middecke, in New York city, on March 4, aged 50 years.

OLMSTEAD.—Welles W. Olmstead, at Fitchburg, Mass., on Feb. 29.

O'REILLY.—Laurence O'Reilly, in Brooklyn, N. Y., on Feb. 25, of paralysis, aged 74 years.

PATTERSON.—Bayard Patterson (Robert Harrison), in Philadelphia, Pa., on March 6, of pneumonia, aged 70 years.

ROSE.—George M. Rose, in Philadelphia, Pa., on March 5, aged 60 years.

ROSENER.—Henry Rosener, in New York City, on Feb. 28, aged 67 years.

SHINE.—Giles Shine, in New York City, on Feb. 28, of kidney trouble, aged 52 years.

THOMAS.—Mary Louise Thomas, in Birmingham, England, on Jan. 1, aged 64.

WASHBURN.—Sarah Strickland Washburn, at Oshkosh, Wis., on Feb. 8, aged 85 years.

WARREN.—Edward Warren, in Pittsburgh, Pa., on Feb. 10, aged 40 years.

WHITE.—William D. White, in Brooklyn, N. Y., on March 7, aged 23 years.

WINCHELL.—Dr. Alfred E. Winchell, in New Haven, Conn., on March 7, of pneumonia, aged 81 years.

WOLFF.—Carl Wolff, in Pittsburgh, Pa., on March 9.

WHITTLESEY.—Mrs. Ann Eliza Whittlesey, at Danbury, Conn., on Feb. 25.

YALE.—Francis Yale, at Liberty, N. Y., on March 7, of tuberculosis, aged 35 years.

YEAMANS.—Mrs. Annie Yeamans, in New York city, on March 3, of paralysis, aged 77 years.

DATES AHEAD.

Received too late for classification.

CARLETON SISTERS (Varney and Montgomery): Wilson, N. C., April 1-6.

CASEY JONES (Central; Merle H. Norton): Wellington, O., 28, Larue 29, Covington 30, Ottawa April 1, Bryan 2, Butler, Ind., 3, Bluffton 4, Hartford City 5, Swaynee 6.

CASEY JONES (Coast; Norton and Andrews): Ashland, Wis., 28, Superior 29, Duluth, Minn., 30, Hibbing 31.

CASEY JONES (Eastern; Merle H. Norton): Weston, W. Va., April 2, Richwood 3, Sutton 4, Gassaway 5, Charleston 6.

CASEY JONES (Mid-West; Labadie and Sherman): Bloomington, Ill., 30, Manito April 1, Virginia 4, Waverly 6.

CASEY JONES (Special; Harry La Mack): Earlington, Ky., April 1, Lake Providence 2, Central City 3, Russellville 4, Princeton 5, Paducah 6.

CASEY JONES (Western; Norton and Springer): Lincoln, Neb., 28, Fairfield 30, Edgar April 1, Council Bluffs, Ia., 2.

CHOCOLATE SOLDIER (F. C. Whitney): Meadville, Pa., April 2, Oil City 3.

CHORUS LADY: Corry, Pa., 28.

COLONIAL STOCK (Cortland Hopkins): Kingston, Can., April 1, 2, Berwick 3, 4, Kentville 5, 6.

CORNELL-PRICE PLAYERS: Plymouth, Ind., 23-April 13.

FIELDS GREATER MINSTRELS (Al. G. Fields): Amarillo, Tex., 30, Trinidad, Col., April 1.

HILLMAN'S IDEAL STOCK (Frank Manning): Scotts Bluff, Neb., April 1-6.

MAHER, PHIL, STOCK: Bristol, Pa., 25-30.

MISSOURI GIRL (Eastern; Merle H. Norton): Hillsdale, Mich., April 2, Jonesville 3, Litchfield 4, Homer 5, Concord 6, Marshall 7.

MISSOURI GIRL (Western; Norton and Rith): Montrose, Colo., April 2, Ouray 3, Telluride 4, Mancos 5, Durango 6, Silverton 7.

PENALTY, THE (Klimt and Gazzolo): Waterbury, Conn., 28.

PRAEGER YIDDISH PLAYERS: Portland, Ore., 28, 29.

RICE AND CADY: Portland, Ore., March 25—indefinite.

WITH EDGED TOOLS (Henry A. Beck): London, Can., 28, 29.

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